VOGUE

NEW IDEAS IN HATS
– and under them

VOGUE DESIGNS
for Spring
DRESSMAKING

NEW FABRICS

ADVANCE RETAIL TRADE EDITION

FEBRUARY 15, 1943
PRICE 35 CENTS

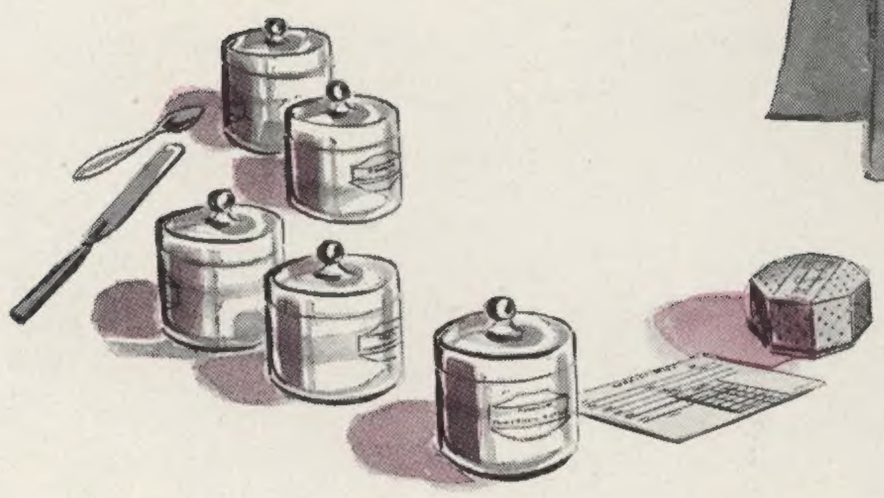
it takes 4 hats
7 dresses
5 pairs of shoes
to make up my new Season's wardrobe

but only 1 face powder... because

that's blended expressly for me—to my own skintone—right before my eyes by

Charles of the Ritz

DISTINGUISHED FOR HAND BLENDED POWDER AND EXQUISITE COSMETICS



VOGUE

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ADVANCE NEWS FOR RETAILERS—FEBRUARY 15

New Ideas in Fashions Make Selling News!

Hats are Easy to Wear

VOGUE previews spring millinery in this issue—use it as a primer to sell your own stock of hats. There's more reason than ever for retailers to *know* and know *early* what hats will fill best consumers' buying wants this wartime spring.

The trick, never-to-be-forgotten hat is out—along with other peacetime extravagances. Vogue counsels such little, easy-to-wear, dress-up hats as those shown on pages 28 and 29. Note well, they're worn on top of the head or on back of the head—for the new trim look. Brims roll easily into fashion on pages 30 and 31...and "Berets—Here To Stay" are anchored (again!) in hearts, as well as on heads—see pages 54 and 55. Don't miss the berets topping classic coats on page 34. The little hats that go to dinner on pages 52 and 53. How "print comes out in hats" on pages 66 and 67. "Easy to wear and wear often"—the common denominator for all these styles!

Window-play little flower-coloured hats growing out of picture frames...display them on "stems" in arrangements that simulate still-life compositions. Dramatize berets on suited-coated figures...and rolling-brim hats on mannequins stepping through huge cut-outs of buccaneer's rolling-brim hats.

White is Right in Accessories

WHITE accessories come back this spring in a variety of enchanting new guises and with a strictly 1943 slant—"Safe conduct White". Vogue shows a white mantilla "if you're walking to that party"—"protective white" gloves—and a lapel rose of cotton "almost as big as a headlight" on pages 58 and 59. If you are in an area where dimouts are town-talk, reproduce a gargantuan blackboard in front of any window...attach white hats, a white gloved hand with upraised finger (as shown in Vogue), boutonnieres and handkerchiefs to suggest a blacked-out street with only white accessories visible. Chalk sketches can suggest a lapel—a shoulder line—perhaps a lighted window or two.

"Material Wants" are Handsomely Answered

PRAISE BE! There are still precious all-wool fabrics and imaginative rayons for spring! On pages 44 and 45 you'll see city-country chalk stripes, sparkling prints and checks seasoned with "plains" in spring red, Chinese green, bright brown, soft blue. Mount Vogue's double-page spread in colour for your fabric department and windows to highlight a cascade of similar fabrics and colours from your own stocks. Reassure customers—in both piece-goods and ready-to-wear departments—that this spring the available wools and rayons are beautiful, practical.

CLASSIC COAT—CURRENT COAT— **Vogue photographs coats on page 43 that are *classic* in quiet standby lines—*current* in adaptability to a wardrobe of suits and dresses. Stress such coats from your own stocks—they are classically, currently *right.***

TRIM, WHITE-ON-COLOUR PRINTS **will double in suit-dresses and hats this spring—see pages 66 and 67. Present your own monotone print duettes in window and departmental displays—Vogue says: "White goes into print—comes out in hats." Fresh-as-rain fashions!**

KNITTING machines that can't convert to wartime uses, have clicked off handsome stripes, checks and colour-contrast knits for spring. Pages 68 and 69 prove that knits are news for now and deserve to be sold with reborn enthusiasm.

DINNER JACKET SUITS (pages 52 and 53) are really going places! Because they are dark and sleek, they are right for walking to dinner or the theater, if need be. Because they are worn with soft white blouses, they are unmistakably, charmingly feminine.

THE ONE-PIECE SHOE is stepping-up in selling interest. See Vogue's selection of unlined shoes on page 70—imagine their comfort, for this day of doubled walking. Stress your own similar styles as the practical, trim complements to spring suits—in selling and displays.

Sell With New Ideas—Vogue "Quotes"

Sent Without Charge

These four quotations on cards, sent without charge—Write Vogue Merchandising Service, 420 Lexington Ave.

VOGUE SAYS:

"The classic coat is the current coat."

VOGUE SAYS:

"Knits for now—precisely tailored, yet soft and comfortable."

VOGUE SAYS:

"New spring red—for suits or coats."

VOGUE SAYS:

"The easy-to-wear hat—Order of the Day."

Use These Quotations on Cards and in Advertising

MILLINERY

Vogue says:

"A tam-beret—to wear with your town tweeds."

Vogue says:

"The up-rolling brim—up-lines give buoyancy."

Vogue says:

"Have a hat that stays securely on your head, these upsetting days."

Vogue says:

"An unaffected Breton—to take you tidily through any four seasons."

Vogue says:

"Berets—here to stay on your head and in fashion."

Vogue says:

"White goes into print—comes out on hats."

Vogue says:

"White hats—immaculate by day, headlights at night."

Vogue says:

"Red felt skull cap—wear it with your dark suits."

READY-TO-WEAR

Vogue says:

"The blue serge suit—indestructible and neat as your pigtail-days' middy."

Vogue says:

"Neat, neat checks—perennial spring tonic in suits."

Vogue says:

"The fabric-saving dress—you'll wear it and love it again."

Vogue says:

"Have a precisely tailored grey flannel suit—a laundry-crisp blouse."

Vogue says:

"The short wool dinner suit—for spur-of-the-moment evenings."

SEPARATES

Vogue says:

"Have a skirt that can work in shifts with many a jacket."

Vogue says:

"Good mixer—a red cardigan jacket."

Vogue says:

"The bow-necked blouse—close collaborator with suits."

Vogue says:

"The piqué blouse—crisp as a cracker."

Vogue says:

"The white-fronted wool sweater-blouse tells a different story behind your back."

SHOES AND ACCESSORIES

Vogue says:

"The one-piece shoe—well-fitting, long-living."

Vogue says:

"White gloves—a fresh start for a three-year-old suit."

Vogue says:

"The white touch—pretty and fine preventative of a black-out collision."

Vogue says:

"Wear a white cotton lapel rose almost as big as a headlight."

COLOUR

Vogue says:

"Bright brown—bright idea for your spring suit."

Vogue says:

"Chinese green for spring."

Vogue says:

"Cocoa-and-white—new team for now and later."

Vogue says:

"Grey is a grade A colour for spring."

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $8.00
WRITE FOR QUANTITY RATES
FEBRUARY 15, 1943

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Featherweight Flannels

...in soft spring colors

silvery buttoned, hug-me-tight jackets . . . narrow, trouser-creased skirts . . . in pure wool with flashes of white pique to flatter your face . . . quality lined with Duchess rayon.

Slashed jacket suit in gray, watermelon, blue, gold. 10 to 18. **29.95**

Yoke pocket suit in gray, watermelon, blue, gold. 10 to 18. **35.00**

Debutante Suits

AT LEADING STORES EVERYWHERE

Wimbledon
HATS

CASUALS OF CHARACTER—for those who insist upon peerless styling, superb quality. Always of fine, fur felt; always considerately priced.

CROSSROADS (top)—the subtle curve of the breton brim holds a world of clever flattery. $5.95.

SWEET SUE (right)—adorably simple, the secret of its charm lies in its perfect proportions. $5.00.

THOROBRED (below)—dashing and spirited—and born to be worn with your smartest suit. $5.95.

Prices quoted for Black, Brown and Navy. Other colors slightly higher.

WIMBLEDON HATS • 2 PARK AVE., NEW YORK

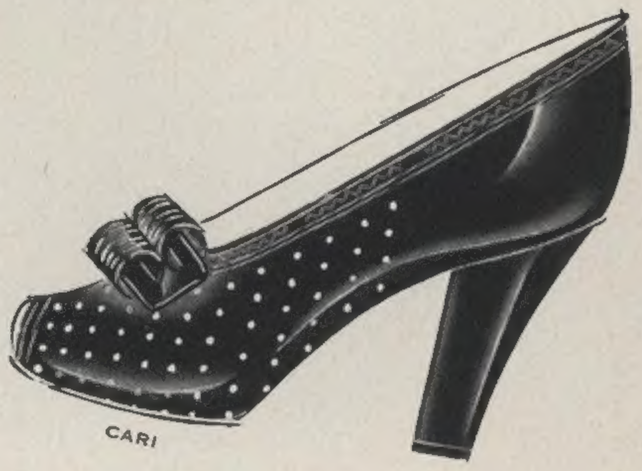
PECK and PECK

Wartime Jersey—doing its bit to fight the chill out of your life—to re-create the coziness of the heat we used to have. Sturdy 65% wool and 35% cotton looking fragile and blonde in aqua, yellow, coral or blue. The dirndl, sizes 10 to 18, the surplice, 10 to 20. Each 16.95

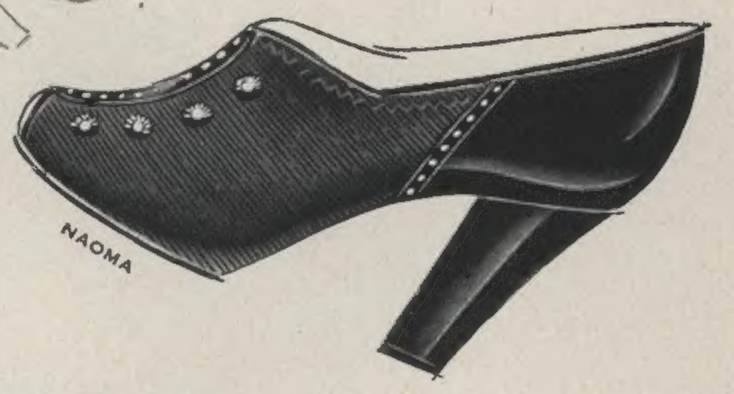
NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

YOUR QUALITY CUE

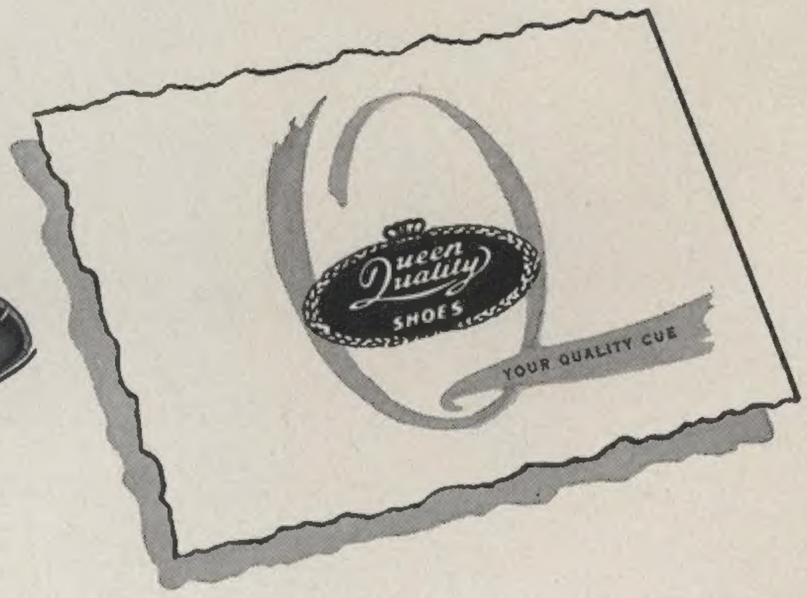
Queen Quality Shoes



"WE'RE HAPPY AS LARKS," warble your feet. "You really put us through our paces today, but—in those grand Queen Qualitys—it was fun! Working or playing, we always look better, feel better in lovely Queen Quality Shoes."



$6.95



FOOTNOTE

Take a tip from your feet . . . for good looks, comfort, and long-lived service in the action-filled future, choose Queen Quality Shoes.

QUEEN QUALITY SHOE COMPANY • DIV: INTERNATIONAL SHOE COMPANY • SAINT LOUIS

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Vol. 101, No. 4
Whole No. 1692

THE POWERS GIRLS*

America's Sweethearts

wear

Brewster hats

Suzanne Sommers

Three heart winners—as feminine as a lace paper Valentine—from Brewster's collection of Spring hats.

Brewster Hat Co., Inc.

411 Fifth Avenue, New York

Ellen Allardice

The Powers Girls are currently being glamorized in a production by that name. Be sure to see the United Artists picture "POWERS GIRL", when it is shown in your vicinity.

ARIZONA Tucson
Levy's

ARKANSAS Newport
EVA GRAHAM SHOP

CALIFORNIA Bakersfield
Judds

Hollywood
the Broadway-Hollywood

CONNECTICUT Bridgeport
Betsey Gaynor

New Haven
Ann Allen

GEORGIA Columbus
Sealys

ILLINOIS Bloomington
Paul Anderson, Inc.

Springfield
The John Bressmer Co.

INDIANA Evansville
kaiser's

Fort Wayne
Fishman's

South Bend
WYMAN'S

IOWA Davenport
ISABELLE RAMEY, inc.

KANSAS Wichita
Garfield's

KENTUCKY Lexington
H. C. Davis

MASSACHUSETTS Brookline
Mae Laskey Inc.

MICHIGAN Jackson
The Elaine Shop

Saginaw
The DOROTHY SHOP

MINNESOTA Duluth
Silvian's

Saint Paul
frank murphy

An Adele Simpson design

MISSISSIPPI Meridian
The Liberty Shops

Greenville
nelms & blum

NEBRASKA Omaha
J. L. BRANDEIS & SONS

NEW JERSEY Atlantic City
Homberger's

Summit
Lillian O'Grady

NEW YORK Albany
DAVIDS

NEW YORK Bronxville
Chez Marie

Schenectady
Imperial Cloak Co.

Syracuse
Helmer Inc

Utica
CAMALDER Inc.

White Plains
L. L. Schulman

NORTH CAROLINA Charlotte
Efird's DEPARTMENT STORE

Pinehurst
RAZOOK'S

Winston-Salem
SOSNIK'S

OHIO Toledo
Geralda Pheatt

OKLAHOMA Oklahoma City
Halliburton's

PENNSYLVANIA Hazleton
WEARS, INC.

Wilkes-Barre
Beverly

RHODE ISLAND Providence
ROSE ROBINSON

SOUTH CAROLINA Greenville
Jean West

TENNESSEE Chattanooga
Pickett's

Knoxville
Miller's
FRENCH ROOM

Memphis
The John Gerber Co.

TEXAS San Antonio
Joske's

Texarkana
KLINE'S

Tyler
Kline's

Wichita Falls
THE PARISIAN

VIRGINIA Roanoke
B. Forman Sons

WASHINGTON Bellingham
EDNA RAE ALISKY

Spokane
Gladmin's

Tacoma
RHODES BROTHERS

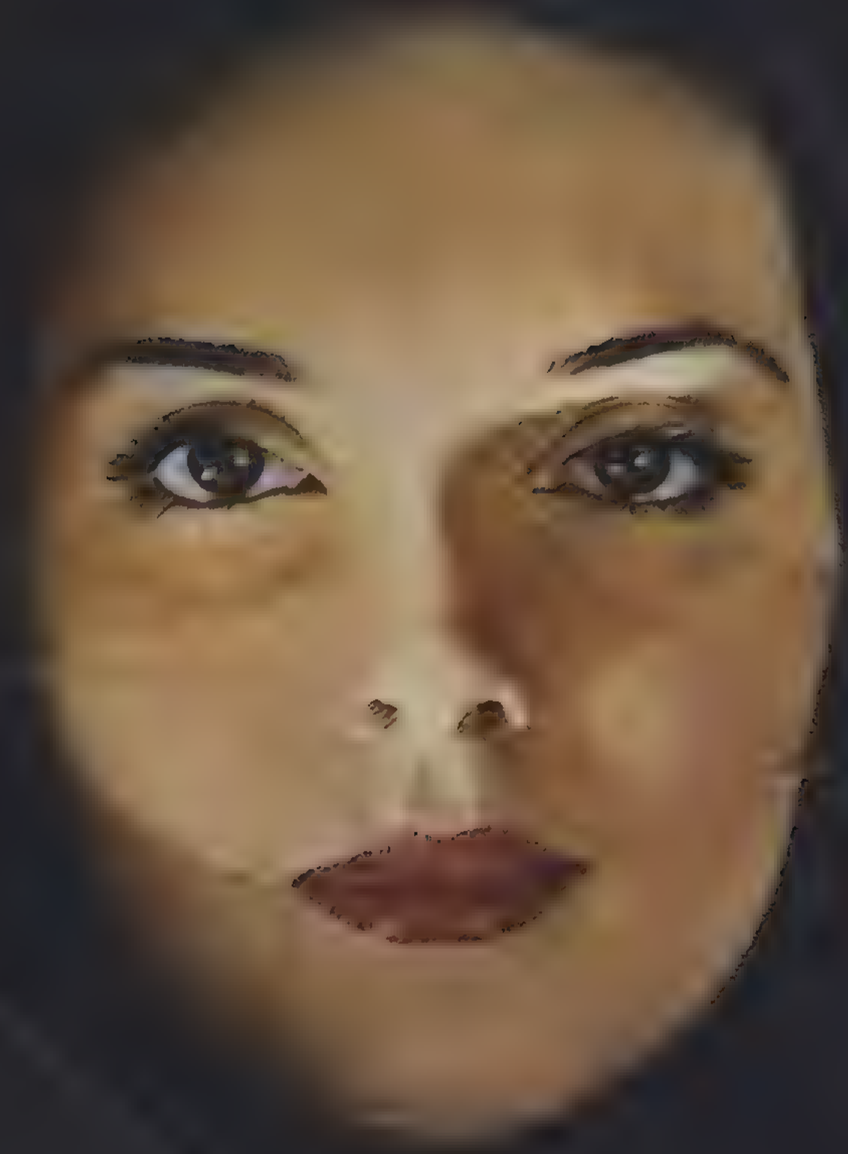
WEST VIRGINIA Charleston
MENDELSOHN'S Quality Shop

Wheeling
Hal Lewis

Every town has its own fine shop. Those listed above are but a few of the many featuring Adele Simpson Fashions—530 Seventh Avenue, New York City.

Flashes of white . . . in the rayon faille blouse, the gleaming pearl buttons . . . prelude to Spring on suit of pure wool, about 55.00. Blouse separate about 13.00. Adele Simpson designs may be found at fine shops throughout the country. **Adele Simpson**—530 Seventh Avenue, New York City.

Fitting Hosiery
for
Wartime Wear
Vanette's new hosiery styles
in rayon and lisle are truly a triumph of artistry.
In timely new spring shades,
their lovely Vantone finish gives them
the smartly subdued look you love. And in every
single pair is all the wear,
all the beauty that is synonymous
with the name Vanette
Vanette
HOSIERY
Vanette Hosiery Mills, Dallas, Texas



Sirôcco

PERFUME

LUCIEN LELONG

If the sorcerers of the East could bottle ecstasy, they would bring you Sirôcco...
warm as the winds of Araby...spiced with romance...lifting the veil from lustrous eyes

Lift your Spirit...Lighten your Step

Shoes shown above: Tan grain—LOGGER oxford. Black gabardine—LOLAN pump.

...the shoe with the Magic Sole

Fashions bearing the signature Carolyn* presented currently in these fine fashion shops:

Alexandria, La. ..... **WELLAN'S**
Allentown, Pa. ..... **H. LEH & CO.**
Altoona, Pa. ..... **MEYER JONASSON CO.**
Amarillo, Tex. ..... **WHITE & KIRK**
Asheville, N. C. ..... **BON MARCHE**
Augusta, Ga. ..... **SAXON CULLUM CO.**
Austin, Texas ..... **E. M. SCARBROUGH & SONS**
Baltimore, Md. ..... **STEWART & CO.**
Baton Rouge, La. ..... **DALTON CO.**
Birmingham, Ala. ..... **BURGER-PHILLIPS**
Bozeman, Mont. ..... **RIDDLE'S**
Bristol, Tenn. ..... **H. P. KING CO.**
Carthage, Mo. ..... **RAMSAY BROS. D. G. CO.**
Charleston, W. Va. ..... **THE DIAMOND**
Chattanooga, Tenn. ..... **LOVEMAN'S**
Chicago, Ill. ..... **MANDEL BROTHERS**
Cincinnati, Ohio ..... **MABLEY & CAREW**
Cleveland, O. ..... **THE STERN COMPANY**
Columbia, S. C. ..... **J. A. KIRVEN CO.**
Columbus, Ga. ..... **KOHN'S**
Columbus, Ohio ..... **THE FASHION CO.**
Dallas, Texas ..... **A. HARRIS & CO.**
Danville, Ill. ..... **MEIS BROS.**
Dayton, Ohio ..... **THE HOME STORE**
Durham, N. C. ..... **ELLIS STONE & CO.**
Elgin, Ill. ..... **JOSEPH SPIESS CO.**
Elmira, N. Y. ..... **ROSENBAUM'S**
El Paso, Texas ..... **POPULAR D. G. CO.**
Evansville, Ind. ..... **DE JONG'S**
Fairmont, W. Va. ..... **HARTLEY'S**
Fort Smith, Ark. ..... **ARCADE DEPT. STORE**
Fort Worth, Texas ..... **MONNIG'S**
Great Falls, Mont. ..... **PARIS FLIGMAN CO.**
Gulfport, Miss. ..... **GEO. E. NORTHROP CO.**
Hamilton, Ohio ..... **ROBINSON-SCHWENN**
Hartford, Conn. ..... **SIEGEL'S SHOP**
Havana, Cuba ..... **EL ENCANTO**
Helena, Mont. ..... **FLIGELMAN'S**
Houston, Texas ..... **FOLEY BROS.**
Indianapolis, Ind. ..... **H. P. WASSON & CO.**
Jackson, Miss. ..... **R. E. KENNINGTON CO.**
Jacksonville, Fla. ..... **COHEN BROTHERS**
Johnson City, Tenn. ..... **KING'S**
Joplin, Mo. ..... **RAMSAY D. G. CO.**
Kansas City, Mo. ..... **EMERY, BIRD, THAYER CO.**
Knoxville, Tenn. ..... **S. H. GEORGE & SONS**
Lansing, Mich. ..... **J. W. KNAPP CO.**
Lexington, Ky. ..... **B. B. SMITH CO.**
Lima, Ohio ..... **R. T. GREGG CO.**
Little Rock, Ark. ..... **PFEIFERS**
Lynchburg, Va. ..... **D. MOSES & CO.**
Macon, Ga. ..... **JOS. N. NEEL CO.**
Manitowoc, Wis. ..... **SCHUETTE BROS.**
Martinsburg, W. Va. ..... **M. COHEN & SONS**
Memphis, Tenn. ..... **GOLDSMITH'S**
Mexico City ..... **AL PUERTO DE VERACRUZ S.A.**
Monroe, La. ..... **MASUR BROS.**
Mt. Vernon, Ohio ..... **J. S. RINGWALT CO.**
New Kensington, Pa. ..... **SILVERMAN'S**
New Orleans, La. ..... **MAISON MAURICE**
New York, N. Y. ..... **ARNOLD CONSTABLE & CO.**
Norfolk, Va. ..... **AMES & BROWNLEY**
Oklahoma City, Okla. ..... **BROWN'S**
Parkersburg, W. Va. ..... **DILS BROS. & CO.**
Pensacola, Fla. ..... **BON MARCHE**
Philadelphia, Pa. ..... **GIMBEL BROTHERS**
Phoenix, Ariz. ..... **KORRICKS'**
Pittsburgh, Pa. ..... **GRASTENFIELD CO.**
Portsmouth, Ohio ..... **MARTING BROS. CO.**
Sacramento, Calif. ..... **HALE BROS.**
Salt Lake City, Utah ..... **AUERBACH CO.**
San Francisco, Calif. ..... **HALE BROS.**
San Jose, Calif. ..... **HALE BROS.**
Savannah, Ga. ..... **LEOPOLD ADLER CO.**
Schenectady, N. Y. ..... **H. S. BARNEY CO.**
Seattle, Wash. ..... **BEST'S APPAREL, INC.**
Spartanburg, S. C. ..... **THE AUG. W. SMITH CO.**
Syracuse, N. Y. ..... **CHAPPELL'S**

The coveted Carolyn signature is carried by this young, two-piece frock, with its polka-dotted yoke outlined in fluting; pearl stud buttons. In Maxwell's "THORNBARK" a rayon crepe woven with Celanese yarn. 10 to 20. $29.95.*

Tallahassee, Fla. ..... **STEYERMAN'S STYLE SHOP**
Tampa, Fla. ..... **O. FALK'S**
Thomasville, Ga. ..... **STEYERMAN'S INC.**
Trenton, N. J. ..... **YARDS**
Tulsa, Okla. ..... **BROWN-DUNKIN D. G. CO.**
Uniontown, Pa. ..... **WRIGHT-METZLER CO.**
Utica, N. Y. ..... **D. PRICE & CO.**
Washington, D. C. ..... **THE HECHT CO.**
West Frankfort, Ill. ..... **FASHION SHOP**
Wichita, Kan. ..... **RORABAUGH-BUCK**
Wilkes-Barre, Pa. ..... **FOWLER DICK & WALKER**
Williamsport, Pa. ..... **BROZMAN'S**
Wilmington, Del. ..... **KENNARD-PYLE**
York, Pa. ..... **P. WEIST'S SONS**

Carolyn's Modes are sold exclusively in Cuba by EL ENCANTO of Havana, in Mexico City by AL PUERTO DE VERACRUZ S.A. at prices subject to tariff regulations.

**Reg. U. S. Pat. Off.*

These shops urge you to buy first your quota of War Bonds and Stamps.

FOR THE NAME OF STORE IN YOUR CITY, WRITE NATIONAL MODES, 128 WEST 31st STREET, NEW YORK CITY

In this one superlative creation are found so many of the sound qualities characteristic of fashions that carry the Carolyn signature: good lines, trim workmanship, total lack of folderol. And here is the new, alert look of this Spring, in this suit dress with its smart folded skirt, and gay little checkered dickey. 10 to 20. $29.95.

★For a full list of shops presenting this dress, see the preceding page.

In Maxwell's "Thornbark" rayon crepe woven with Celanese* yarn.

*Reg. U. S. Pat. Off.

Carolyn Modes are sold exclusively in New York City at ARNOLD CONSTABLE & CO., Fifth Avenue at 40th St.; in California at HALE BROS.; in Cincinnati at MABLEY & CAREW;

Simplicity, fine details, datelessness. Priceless qualities you seek in coat and suit fashions you buy now for wartime living. Qualities possessed now, as always, by fashions signed Carolyn. Such as this suit of pure Heather Herringbone, unbeatable for looks, for wear; and the nonchalant topper of soft all wool fleece. Both tailored by Shipman & Baker. 10 to 18. Topper $39.95. Suit $29.95.

★A full listing of Carolyn shops is on the second preceding page.

Luxurious linings of Avalon rayon crepe woven with Celanese* yarn.

*Reg. U. S. Pat. Off.

in Dallas at A. HARRIS & CO.; in Indianapolis at H. P. WASSON & CO.; in Chicago at MANDEL BROTHERS; in Washington at THE HECHT CO.; in Memphis at GOLDSMITH'S.

BYSTANDER
9.95*

Talisman for Tweeds

You've a lucky charm indeed when there are blithe new casuals like these for your springtime tweeds and wools! Wearable, lovable felts ...that add just the right amount of feminine softness to tailored suits and dresses. Youthful sloped brims and crowns with a definite affinity for your head!

STETSONIA
7.95*

BUCCANEER
10.95*

*Higher prices for light colors

STETSON HATS STETSON HATS, INC. • 475 FIFTH AVE., N.Y. • ALSO MADE IN CANADA

flattering in Gabardine

Black

exciting in Calf

RED CROSS SHOES

dramatic in Patent

It's Spring's most *important* color. And you'll see why the moment you glimpse these lovely, young Gold* Cross Shoes in black gabardine, black patent, black calf. You'll recognize their unquestioned "rightness" for this Spring. And you'll glory in their perfect comfort, perfect fit that makes your step tireless through busy days and evenings. Trusted quality. An amazing value. Just $6.95. The United States Shoe Corp., Cincinnati, Ohio.

America's unchallenged shoe value **$6.95** . . . most styles, Denver West, $7.45

A. The CARLTON *B. The SERENADE* *C. The TOPPER* *D. The PRADO* *E. The WAVERLY* *F. The MARCEL*

*GOLD CROSS SHOES . . . FAMOUS FOR OVER 50 YEARS AS RED CROSS SHOES

Know your uniforms?
The uniform this Naval Officer wears is called service blue. *One and a half gold stripes on his sleeve mean he's a Lieutenant, Junior Grade. Gold star above stripes means he's a line officer.*

Tussy Lipstick

Softness...Brilliance...Kisses when you wear

GIVE your lips a *new* look...a persuasive, kissable look with famous Tussy Lipstick. Creamy-textured, softening...Tussy helps keep your lips smooth, lusciously soft. No harsh, rough edges...no wintry peeling with Tussy. Just an inviting, silky-smoothness—*all the time!* For Tussy Lipstick is as indelible as a girl could wish!

Complete range of sparkling-bright, keyed-to-the-fashion shades. Tussy *Lipstick*, $1. Matching *Cream Rouge*, $1. *Compact Rouge*, 55¢. *Nail Polish*, 50¢.*

TUSSY SAFARI POWDER BASE CREAM—a creamy-light foundation that gives your complexion a soft, petal-smooth look. Coaxes powder to cling longer. Helps rouge blend evenly. In shades to enhance your own skin-tones: *Fair, Medium, Sun Gold*, $1.*

Copyright, 1943, by Lehn & Fink Products Corp., Bloomfield, N. J.

TUSSY LIPSTICK SHADES—New, joyous Tussy *Jeep Red (illustrated)* — velvety-bright with subtle blue undertone. Born to wear with creamy-beige, black-out black, wine tones, blues. Also: *Safari*—clear, brilliant. *Commando Red*—thrilling, dark red sophistication. Each $1.*

**Tax additional*

VICTORY FIRST! OUR POLICY

BUY WAR BONDS AND STAMPS

Tussy *for that young, young look*

TUSSY COSMETIQUES, 683 FIFTH AVENUE, NEW YORK CITY...LIPSTICKS, EMULSIFIED CLEANSING CREAM, SAFARI FACE POWDER, WIND AND WEATHER LOTION. ON SALE AT DEPARTMENT STORES AND IMPORTANT DRUG STORES

*Reg. U. S. Pat. Off. †Covered by U. S. Patents ©ROLLINS HOSIERY MILLS, INC., DES MOINES, IA.

The Choice of Mr. John

John Frederics 29 East 48th St., New York 306 N. Rodeo Drive, Beverly Hills

100% VIRGIN Woolens

DIRECT TO YOU—

Choose your Spring woolens from our complete collection of over 1500 "Hard to Get" choice weaves, patterns and colors . . . domestic and imported, available NOW.

WRITE TODAY for sample swatches. Be sure to mention colors and types of fabrics *desired.*

Dress Wools . . *from $2.95 yd.*
Suitings, Coatings *from $3.95 yd.*
Imp. Scotch Tweeds *from $4.95 yd.*

Heathermil

535 MADISON AVE., N.Y.C.

Fanny and Hilda

Custom Made Hats

501 Madison Avenue (at 52nd St.) N. Y.

FLORENCE HATS Reichman

One West Fifty-Seventh Street

Vogue says:

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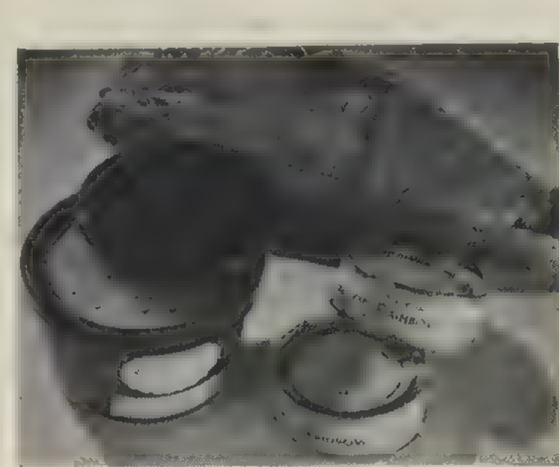
Shop

Problem Hair will roll over docilely and do as it's told without strife or back-talk if Christian Fred Jungst, 19 East Forty-seventh Street, New York City, is responsible for coiffing it. Mr. Jungst, who has a way with wayward locks, follows the natural lines of his client's hair; blends ringlets and waves into a harmonious whole that stays put. Shampoos there are pretty special, too.

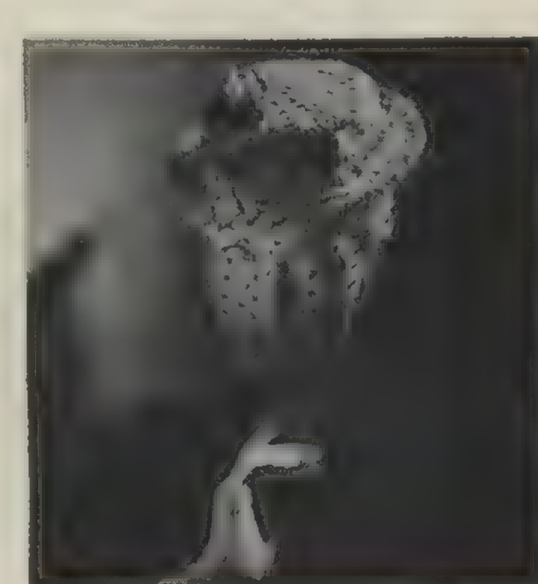
Information Please: Handy for settling arguments among fireside naturalists, these high-ball glasses have pictures of game birds and their flight speeds. Set of six twelve-ounce glasses $7.50, postage prepaid. (25 cents extra west of the Mississippi.) Mayfair Gifts, Elmhurst, L.I.

Tropical Preserves for snow-bound tables, that's the plot back of the "Trade Winds" box. It contains six half-pound jars of marmalade and conserves, among them such exotic delicacies as calamondin jelly, guava jelly, cherry orange marmalade, tropical fruit conserve, grapefruit and other citrus fruit marmalades. All Miami-made from Florida fruits, it costs $2, postpaid. Snider-Jones, Inc., 1206 S. W. Second Street, Miami, Florida.



Licking His Chops with delight, Shop-hound emerged from the Gourmets' Bazaar with an oak-smoked Canadian kipper, a crock of Illinois blue cheese blended with brandy, and a tin of rainbow trout paté. This wonderful place is Seventh Heaven for food-lovers. Prices are 45 cents for a pound package of two kippers; 90 cents for the trout paté (weight one-third of a pound); $1.50 for the cheese, fourteen ounces of it, in a marmite pot. The address is Bellows and Company, 69 East Fifty-second Street, New York City.

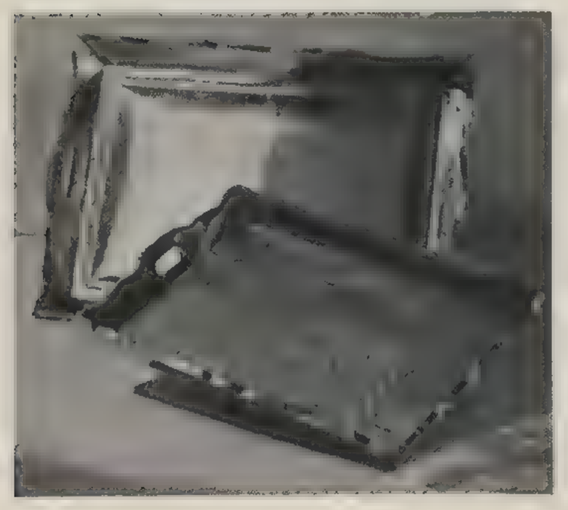
Cellophane Flowers that look like glistening cockleshells add an original touch to this natural rough straw Gibson Girl sailor by Edward Paine, 743 Fifth Avenue, New York City. Here is a hat that stays put for all its flighty look, because Mr. Paine, who learned his trade from Agnes and Suzy, makes the crown to fit up-swept hair—a positive Godsend on a windy day. The hat is $22.50.



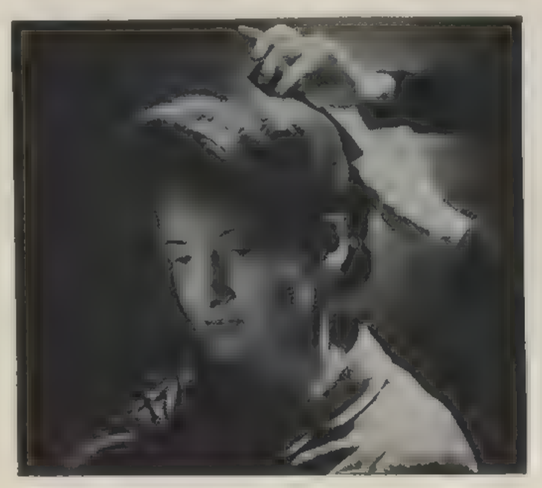
VOGUE STUDIOS

Hound

Battles Spring Fever



Good Neighbours and an inspiration for tin wedding anniversaries, these two sturdy tin trays, made by hand in Taxco, Mexico, have a patina softer than silver. Larger (10″ by 20″), $10.25; smaller (approximately 17″ by 12″), $7.50, postage prepaid. Uptown branch of Fred Leighton's Mexican Imports, 441 Madison Ave., N.Y.C.



Short Wave. There are more things in a good permanent than meet the eye, according to Leonce, of 9 East Fifty-third Street, New York City. Proof is his cold wave for short hair that actually makes curls close to the head. He is also famous for a "reconditioning" wave that puts new snap and gloss in not-so-healthy hair.

Two-Season Hat—a beret of crisp, white, scalloped straw braid mounted on a navy-blue headband. Good now and into the summer, for the beret is here to stay. $11 at the George T. Horne Co., 410 South Jefferson Street, Roanoke, Virginia. This shop also renovates old hats, if you want a favourite model refurbished.

For Plunging Neck-lines. It takes a very special brassière to wear a dress slit down to "there" with modesty. Rose Kerner, 743 Fifth Avenue, New York, is the woman to construct such an undergarment. Pictured is one of her designs, which is built on a U-shaped frame of light wire. Made to order of imported Alençon; $25.

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Vogue's ADDRESS BOOK *of shops, services, and restaurants*

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TALL BEAUTIES have their troubles when it comes to buying clothes long enough. And the new regulations have made things even harder on them. (Some have had to get notarized certificates, for the W.P.B. allows extra yardage for brides and monstrosities.) Now, no girl likes going to that length, so, if you've been having your troubles, here's an address to cherish.

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Of course, Weatherill is a British firm, and there is something wonderfully British about the shop, at 677 Fifth Avenue, with its windows looking out on St. Thomas' spires. The room looks like a library, but, instead of books, the shelves are lined with bolts of fabrics.

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HORST

On the cover—a spring suit for nimble needles to make. New—the waistcoat jacket, pressed skirt, bright brown Forstmann wool with narcissus-white

Vogue Suit Pattern 9609; "Easy-to-Make" Blouse 9629. (Sizes on page 78.) John-Frederics sailor. B. G.&E. buttons. Lipstick: Tangee's "Theatrical Red"

FEBRUARY 15, 1943

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—send my brother the airplanes he needs *quick!*

THE SCENE—America—the home of millions of decent men who are willing to sacrifice their lives for freedom.

Surely, these ungrudging, unselfish millions who are giving their lives—surely these heroes are not only worth *praying for* —but *paying for*, too.

Before Victory and Peace we've got a war to *pay* for first. You, me, everybody.

10% of our pay? Yes. Every payday. At least a dime out of every dollar—a dollar out of every ten. More if we can. We're in this together. So let's pay for it together.

The Management of your company will save your 10% for you. Every time it adds up to $18.75 they'll put a WAR BOND in your hands, worth $25 in ten years. That's $4 back for every $3 you put in.

Your money will help buy those planes sister is praying for—it will help buy the tanks, guns, and ships that will ram this war right down the throats of the bullies who started it.

And when the final curtain rings down on the Axis you'll thank your lucky stars you saved while you could. You'll feel good all over for having *more* money to enjoy the Peace.

The fight is on. The battle line runs through every home—every office—every factory—every farm. Do your part with at least *a dime from every dollar every payday*, in United States War Bonds. Do that so you—and yours—can face the future secure and unafraid.

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M. N. ARNOLD SHOE COMPANY, South Weymouth, Mass.

February. The month when every woman is as glad as Mr. Ickes to see the first robin bursting its little throat. The month, let's hope, that puts an end to winter, to a furnace's insatiable appetite for precious oil. The month, let's hope, that lifts the lid off spring so that the sun can take back its full-time heating job.

February. The month of valentines. The time to wrap up your sentiments and send them to your man in camp. Not forgetting the tall man in the high, striped hat (your hard-at-work Uncle Sam) who needs your valentine, too. Anything from the biggest War Bond to the smallest cluster of War Stamps, like the valentine bouquet above, sends him tools with your love. It takes both—War Bonds and War taxes—for Victory.

February. The month to begin reconnoitering about spring clothes. To get your bearings about colour. To feel your way among fabrics, to find the freshness of chalk-striped grey, the rightness of bright brown with narcissus-white, the sharp neatness of checks, the crispness of blue serge, the cool clarity of white-splashed prints.

February. The month to think about what's *on* your head, as well as what's under it. To contemplate hats...the kind that March winds can't pry loose; berets, skull-caps, and sailors...the kind that are white for a dim night...the kind that are plain pretty. The time to think of a coat that's adaptable to all weather and most occasions, a grey trench-coat, perhaps, or a big blue reefer lined in red. The time to think about walking suits and shoes that walk all over God's earth.

February. The month to pick up your needle and step up production with a little one-woman production of your own. To add to your wardrobe with things you make for yourself during the long slow hours while you wait for him to come home on furlough...and while you wait for that first robin to burst its little throat.

A GIRL'S BEST FRIEND IS A *Hat*

Some women wear hats because...

A hat can ward off a cold in the head or a bout of sinus.
A hat can keep the blinding sun out of your eyes.
A hat can prevent the wind from robbing your hair of natural oils.
A hat can stave off a batch of freckles.
A hat can keep your head nice and dry in the rain and snow.

BUT some women wear hats because...

A hat can be a cosmetic, a beauty treatment, almost a plastic surgeon.
A hat can pretend your skin is magnolia. (Try a beige veil.)
A hat can uplift face-lines that are downward bent. (Upcurving brim.)
A hat can feign height. (Ruche hat, page 29.) Or vice versa. (Skull-cap.)
A hat can deepen the baby-blue of your eyes. (Blue hat, page 55.)
A hat can soften a sharp profile (flower hat); broaden a brow, balance a receding chin, minimize a poor feature, play up a good one.

AND some women wear hats because...

A hat (white one) can discourage a taxi from bumping into you in dim-outs.
A hat (red one) can encourage a beau to bump into you.
A hat (new one) can give a three-year-old suit a new lease on life.
A hat (right one) can wring compliments from a stone.
A hat (day one) can make you look tidier on your workaday way.
A hat (evening one) can make you look dreamier on your off-duty way.

AND still other women wear hats because...

A hat can lie like a trooper about your age.
A hat can pick you up when your best friend has let you down.
A hat can introduce you—as a saint or a siren.
A hat can help make a gent throw his hat in the ring.
A hat can be the one bit of nonsense in your new all-sense wardrobe.

Of course, you could go without any hat at all. If you have *the* prettiest face in the world, perhaps you don't need any beautifier, any blandishment, any lift, any flattery, any ornament, any help, any of the cooperation that a hat can give. One face in a million may not...but the other 999,999 will go for a hat.

CARTWHEEL HAT, WALKING SUIT (opposite)

A cartwheel of yellow felt—but not too large to stay on your head on a calm day. A walking suit with a yellow wool tweed jacket, black skirt, velvet collar and cuffs. Adrian design. Bonwit Teller; Harzfeld's; Scruggs-Vandervoort-Barney. Table; Robsjohn-Gibbings

Made for Down-hair Could be, you wear your hair down. Not as long as Miss Lake's, but long. You want a hat that hugs your head, controls your hair, and won't be ransacked by March-winds. One that's meant to be *worn* on long hair, feathery-cut hair...not just carried in hand to show your good intentions. Hence: helmets. The first is of pink silk fringe, sewn down securely. The second is of multicoloured ostrich feathers caught neatly under tulle. Both; from John-Frederics; L. S. Ayres; Marshall Field. All the jewels are from Seaman Schepps

RAWLINGS

Made for Up-hair Could be, you wear your hair up. You like a hat that sits on top of your head...not *plunked* there, but perched, prettily, where it doesn't ruffle a hair of your permanently wide waves (by Gabrieleen). Here, then, are leveled-off hats. Shallow discs...neither plain nor fancy...but a happy compromise. The first hat is of black straw with taffeta ruching. The hat and the real jewels are from Bergdorf Goodman. The second hat is of white straw with clusters of field flowers and a tied-down veil. Hattie Carnegie; I. Magnin

Big Brim, Rolled Up Not such a big brim really—not too big to stay on your head through upsetting days. Not rolled up very high—rolled just enough to lend your face young, up-curving lines. (It's a principle of art that up-lines give buoyancy. It's a principle by which a simple hat can be very artful indeed.) For this spring, and all this year, an uncomplicated Stetson of grey felt; about $11. Worn with it here, an Adele Simpson dress of grey Hockanum wool, spiked with white piqué; $50. Hat and dress: Altman; Vandervoort's; Marshall Field.

HORST

Small Brim, Rolled Up Not such a small brim really—not too small to fill a big order, to take you through this spring, and any three other seasons. An unaffected Breton of chartreuse felt, its band of navy-blue grosgrain spattered with chartreuse disks, its brim rolling up to lend your face young, up-curving lines. Lil Picard design, about $13. Worn with it here, a grey Aralac suit, white piqué collar, cuffs, flower; $40. Hat and suit at Bloomingdale. Suit only, Thalhimers; Famous-Barr. Aris gloves. On both pages, jewels from Tiffany and Company.

I SAY IT'S MUSIC... *hot*

And great music, too—our jazz, sophisticated, satisfying—it has its theories and classics, its racketeers and saints

By Virgil Thomson

[EDITOR'S NOTE: *Virgil Thomson, the enlightened, witty, controversial music critic of the New York Herald Tribune, is also a composer of distinction (with Gertrude Stein collaborating, in 1934 he wrote a happy opera, "Four Saints in Three Acts"). Before this war, he lived ten years in Europe, mostly in Paris.*]

IN THE summer of 1939, at a small town on the west coast of Italy, I became aware for the first time of a new kind of American penetration into that country which of all European ones is most resistant to foreign musical influences. As in every Italian agglomeration, music of some kind went on in most of the houses all day long; and every café had its loud-speaker, activated by gramophone or radio. Italian operas, whole or by excerpt, and the season's song successes (that year, a pseudo-Spanish style was in vogue) constituted the basic repertory. One might have imagined that since these were what everybody listened to, these were what everybody liked.

Now Italy has long manufactured most of the music she consumes. In the operatic and somewhat in the symphonic domain, she has also been a big exporter. Italy's song-hit industry has been the almost exclusive purveyor of light musical sentiment to her highly auditory-minded population. Italy has rarely done much foreign trade (though "Funiculì-Funiculà," which celebrated the opening some forty years ago of a funicular railway between the port and the city of Capri, and "Ciribiribin," almost as old, still have a world-wide circulation).

American light music has penetrated there somewhat, as Viennese operetta has, through films and travelling troupes; and the Florence radio station has for several years broadcast excellent swing as proof that Italy's luxury hotels cater to an international clientèle. Still, Italy's main mass of music consumers has always remained faithful to Italian production. And so it was with some surprise that I learned there was dissent among the young.

The young of Portovenere, I found, were all staying up till midnight (it is a ten o'clock town) to listen to the broadcast from Juan-les-Pins of an hour of international "popular" music. To be exact, they stayed up to hear the last fifteen minutes of it. They sat through Spanish *tangos* and *paso dobles*, French *javas*, English and Roumanian fox-trots, and their own "Santa Lucia" (the hour's signature), for the sake of the American stuff that came on at 11:45.

This consisted (by records) of our very best swing, of Duke Ellington, Bob Crosby, Benny Goodman, and the like, and of many a rendition from the heroic lips of Bix Beiderbecke and Louis Armstrong. Some of these disks were collector's items. I suspected the program of being run by Hugues Panassié, swing *savant* and author of "Le Jazz Hot."

I spent many evenings in the back room of the particular café where the young people indulged their nightly devotion, and I listened with some care to their talk. What struck me strongly was that at no time did I ever hear this music referred to as *swing* or even as *jazz*, a word as common in Italy as here. They called it simply *la musica americana*. And in discussing it with me, as they were fond of doing with a native from the fabulous land of its origin, their point of comparison was never the Italian song-hits, but always *la musica italiana*, by which they meant the works of Puccini, Mascagni, Pizzetti, Alfano, and other composers of twentieth-century Italian art music.

They were finding all this old hat, too. In American music, they found a more sumptuous melody, a more sophisticated instrumentation, and, in its rhythmic elaboration, a more satisfying intellectual content than they could find in anything Italian or contemporarily European.

There is nothing new about the successful exportation of American light music, even to Italy. Our songs have gone round the world like our films and our sewing-machines. But in most of the places where our music is consumed, at least in the European ones, it is recognized as "light" music.

There, as here, "*la grande musique*" has usually, in our time, borne the trademark of Paris, Milan, or Vienna, or, just occasionally, Berlin or Leningrad or Helsinki. Light music has come from Spain or Paris, but mostly it is Vienna and New York that have supplied the world with dance and song sentiment.

My experience with a group of European young people who were neither ignorant nor uncultured leads me to believe that the separation of music into "*légère*" and "*grande*" (or, as we have usually phrased it here, "popular" and "classical") is no longer sufficient for cataloguing the whole of it.

Our best swing is far weightier in musical interest than much that passes for excellent in the "*grande*" category. Symphonic literature, (Continued on page 72)

HORST • CONDÉ NAST ENGRAVING

JEWELS; VAN CLEEF AND ARPELS

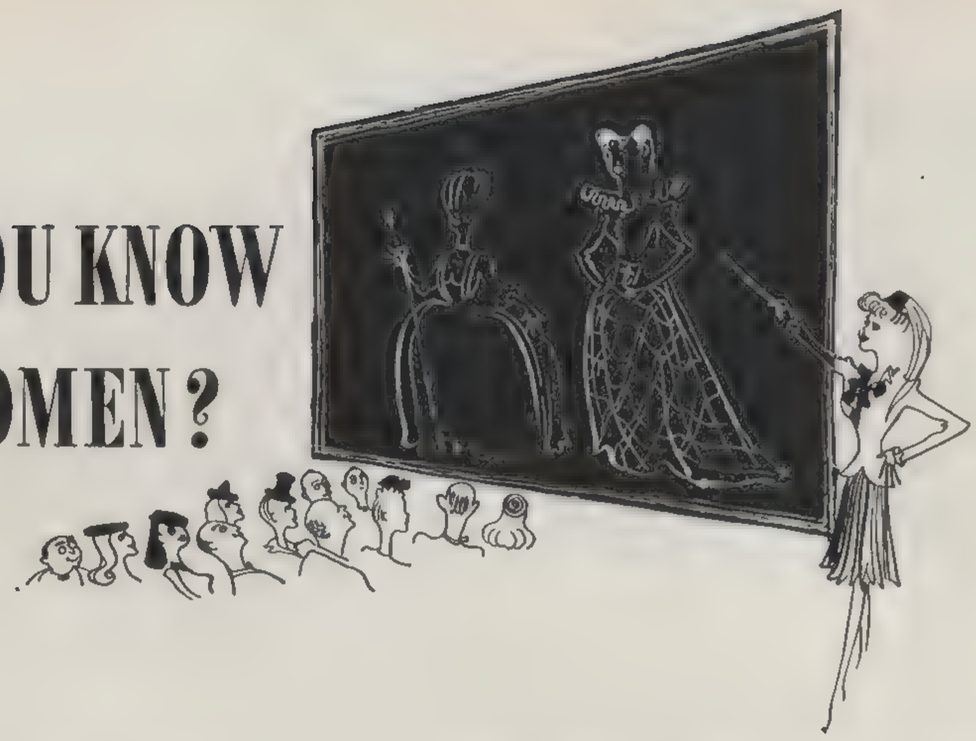
Order of the Day

Every hair in place. A vivid, glowing look (perhaps Lenthéric's new "Wonderful" make-up pictured here). Precisely tailored grey flannel suits with laundry-crisp blouses. Well-ordered accessories. Easy-to-wear hats such as these. Blue felt visored beret; Best. Red felt skull-cap (worn with a centre part); Lord and Taylor. White piqué beret; Mme. Pauline. Dawnelle double-woven cotton gloves

RAWLINGS

THE CLASSIC COAT IS THE CURRENT COAT

WHAT DO YOU KNOW ABOUT WOMEN?



YOU'D never know about women. Transient and varied as the contents of a pawnshop window, their qualities wriggle out of any definition. This list of fifty runs the gamut of woman-nature. On it are cranks, charmers, wits, bores, nonentities, and kingdom-makers. One woman might be like all of them. All women are like some of them. You may not know much more about women after answering these questions, but you will have more to speculate about. If you get forty out of this fifty, you are good.

1. She said, "Let them eat cake." She was?
2. With what two beauties do we associate the milk bath?
3. Rome turned into a republic when what ravishing lady was ravished?
4. She said, "Whither thou goest, I will go." She was?
5. What Queen is reputed to have had more lovers than practically any King had mistresses?
6. Who was Adam's legendary "other woman"?
7. What Queen wore a fabulous gown embroidered with eyes and ears, never married, loved flattery and didn't believe a word of it?
8. Who joked with the executioner as she clasped her hands around her "little neck"?
9. Who inspired the poems of a doting King and used a riding-whip on the mob who demanded her banishment?
10. What ruler of Carthage was really burned up in a royal manner when her love sailed away?
11. Whose King fixed her chocolate every morning—she gave her country a bad name and the world a hair-do?
12. Who had children of her own by another marriage, although the father of her country never gave her any?
13. Who slept in a golden bed and, when she stripped for the mob, so dazzled them when they rushed to destroy her that they quite forgot what they came after?

Even plenty may not be enough . . . when you check your knowledge against these fifty questions

14. Who had a writer for a mother, a poet for a husband, and created a name for manufactured monsters?
15. She said, "A rose is a rose is a rose." She is?
16. Whose husband wrote, "A thousand kisses for your eyes, your lips," yet traded her in for a new Empress in order to father an "Eaglet"?
17. Who was the American Vice-President's lovely daughter mysteriously lost at sea?
18. Who took her little hatchet and smashed her way from bar to bar?
19. Before he married her, Lord Byron said, "She walks in beauty like the night," but it was all a mistake. Who was she?
20. Who was crowned "King," later abdicated, wore men's clothing, and wrote maxims?
21. What Christian slave was Nero's one real love?
22. "Let not poor Nellie starve," her dying lover begged. Who was this former orange girl?
23. Her sons fought on both sides during World War I. We miss her singing of "Silent Night" on Christmas Eve. Who?
24. Betrayed by her white hands when she tried to escape from Lochleven Castle disguised as a laundress, what romantic Queen was executed for her claim to her cousin's throne?
25. What beautiful French courtesan recognized her own son just in time to escape having an affair with him?
26. The world's loveliest building is said to be whose tomb?
27. Who wrote under the names Currer Bell, Ellis Bell, and Acton Bell?
28. What mistress of a King gave her name to the trinkets women wear on chains around their necks?
29. After her death, her royal husband was so grief-stricken that he wept at the sight of (Continued on page 86)

TWO CLASSIC COATS, NOW CURRENT (opposite)

Two classics long beloved: a trench-coat and a reefer. Two classics freely translated, and new for now. Time has proved their stamina. First, a trench-coat of English grey wool flannel; $110. Henri Bendel; I. Magnin. Second, over a soft suit of checked wool, a navy-blue reefer coat of Hockanum wool chinchilla, its revers faced in red. $100. Bonwit Teller; Carson Pirie Scott

BALKIN

Mrs. Harry Hopkins

on the steps of the White House

Capable, liberal with her time and talent, Mrs. Hopkins is one of Washington's hard-working Nurse's Aides. Wife of President Roosevelt's Special Assistant, she works four full days a week at the Columbia Hospital for Women as captain of Nurse's Aides

TEMPORARY ADDRESS... WASHINGTON

On these six pages, women new to Washington

THE war has brought these six women, like so many others, to Washington—their husbands are working for the Administration, the Office of Strategic Services, the Army, the Navy, the British Government. To Washington, they've brought their children and dogs, some furniture, a few books and personal things. They're living in rented houses, houses of miscellaneous histories, houses alike in distinction and easy charm. They're living simply, because they're working hard: as Nurse's Aides, as effective committee members, for the Red Cross, for War Relief, for the Stage Door Canteen. Their daily schedules are overcrowded, but their families are comfortable, their houses serene. And though their Washington address is temporary, there's nothing transient or flimsy about their Washington life.

Mrs. Lawrence Lowman

Wife of Major Lowman, who is attached to the Office of Strategic Services

In a microscopic Georgetown house, Mrs. Lowman has arranged her fragile butterfly collection: specimens, china, prints. Her achievements are of sterner stuff—a Nurse's Aide, she's also doing a vigorous executive job for the Stage Door Canteen

Continued on the following four pages ⟶

Mrs. James V. Forrestal *Wife of the Under-Secretary of the Navy*

MRS. FORRESTAL is on the Washington Board of Directors of the A.W.V.S.; serves on policy committees for Navy Relief, Navy Civilian Women's Personnel. The Forrestals live in Georgetown, in a sometime-remodeled Victorian house of cream-painted brick, four-square, substantial, withdrawn behind reticent gardens. By the hearth in the breakfast room (a robust room, with red leather chairs, a red carpet, a green baize table) stands the Under-Secretary's personal flag—red, with a big white anchor.

BALKIN

On the blue-green walls of the living-room, Mrs. Forrestal has hung old French wall-paper panels, gently painted with scenes of the Paris Bois

Drawn close to the living-room fire, armchairs striped with blue, chartreuse, and magenta

In the dining-room, a wooden clock on the white brick wall; an old stove set in the fireplace

Patternings of trees against the bland façade—discreetly remodeled since 1870. Sothern and Marlowe once lived here

In the book-lined breakfast room, flags, marble busts, an old English taproom painting

Mrs. Rex Benson *Wife of the Military Attaché to the British Embassy*

THE American wife of an English Colonel, Mrs. Benson is American liaison for British War Relief, Vice-Chairman of its London committee. From their London house—damaged by bombs—the Bensons brought only some paintings, some pieces of silver. In Georgetown, they've rented a buff-coloured Federal mansion rising steep from the street, rubbed soft with age, surrounded by magnolias. With them live their children, and a distinguished assortment of Britishers as paying guests.

BALKIN

Working for British War Relief, Mrs. Benson wears the uniform of the St. John's Ambulance Brigade, with which she served in France in 1940

High over the street, 1794 fan-lighted door, flanked by wrought-iron brackets and columns

On the dining-room table, English silver. Sporting pictures, English ladder-back chairs

In the living-room, personal photographs, Peter Scott paintings of birds in flight

The living-room walls are painted dark green. Dark green iron valances over yellow curtains

"Temporary Address, Washington" continued on the next two pages →

Mrs. William H. Vanderbilt *Wife of Commander Vanderbilt, who is on active duty in Washington*

THE Vanderbilts have rented a sturdy house in Whitehaven Street, its tall windows looking out on gaunt trees, a wintry garden. From Rhode Island—where Commander Vanderbilt was formerly Governor—they've brought a few family portraits, chintz-covered chairs, a fine collection of English hunting prints and old ship lithographs. Anne and Elsie, their young twin daughters, go to school in Washington; their oldest daughter, Paddy, studies at the Massachusetts Institute of Technology. Mrs. Vanderbilt works for Navy Relief.

BALKIN

Mrs. Vanderbilt with Peter, the venerable spaniel. Every day, Mrs. Vanderbilt reads eight newspapers, keeps a complex periodical-clipping file

In the living-room—photographs of the twins, white lamps, white-curtained windows overlooking the garden

In the dining-room—English hunting prints, Chippendale furniture, an ocean-blue carpet, a crystal chandelier

On the living-room walls, Commander Vanderbilt's collection of old ship lithographs. Yellow cushions; creamy, green-traced chintz

Mrs. William A. M. Burden, jr. *Wife of the Special Aviation Assistant to the Secretary of Commerce*

The Burdens live in Georgetown in a casually sprawling old house of white wood and rosy brick. There's a walled-in garden at the back, neat with boxwood hedges, bright all winter long with pansies and yellow chrysanthemums. In the house, the Burdens have snugly installed their three small boys, a few of their books, some French Regency chairs, a handsome Matisse. Mrs. Burden is active in the Red Cross Camp and Hospital Service; her husband is an authority on civilian aviation.

BALKIN

Off to the Red Cross, Mrs. Burden leaves the rambling, built-onto house, which is in itself a history of Georgetown manners and generations

Behind the ancient house, an enclosed garden with a fountain and winter-blooming flowers

In the living-room, pale blue walls, a grey carpet, curious old balloon-backed chairs

Mrs. Burden knits beside long windows hung with heavy yellow-and-grey striped satin

Over the mantel, a Chippendale mirror; flanking it, Chinese lamps, blue and green sofas

About Bernard M. Baruch...

By Allene Talmey

WINSTON CHURCHILL and the Churchill family call him "The Boss"; Clemenceau, The Tiger of France, called him "The Prince of All Men"; Woodrow Wilson called him "Dr. Facts"; to numberless young friends, he is "Bernie"; and in official accounts of his life, he is called adviser to four Presidents, Wilson, Coolidge, Hoover, and Roosevelt.... His influence is stern, unflinching, usually unofficial in nature and obscure in origin.... Always a force in Wall Street, where he was a fantastic speculator, he is a famous campaign contributor, a famous donor to charities—twice he has given away million-dollar lumps; last December, he gave one million in War Bonds to sixteen war charities.... All this has meant constant public attention, constant cartoons of his shrewd, kind face, his magnificent white hair, his pince-nez, his solid air of power and top-hat. And none have been better than this caricature by William Cotton, reproduced from Vanity Fair....

Now seventy-two, this six-foot-four South Carolinian (whose mother's family were citizens of New York in 1734, and whose father, Dr. Simon Baruch, was a fighting surgeon with General Robert E. Lee's Confederate Army) is the country's best-informed man on industrial mobilization.... From experience during World War I. as Chairman of the historic War Industries Board, the job of which he is by all odds the proudest, he published in 1920 a blueprint of industrial mobilization for this country, discovered on visits to Europe in the 'Thirties that Germany was using his plan....

His contributions to political thinking here include believing in 1919 that a second war was being sown at the Peace Table, that Germany would never pay reparations. (He was Economic Adviser to the American Peace Commission, a member of the Supreme Economic Council.)... He devised the mechanics of Cash and Carry before Pearl Harbor, called it, privately, "scuttle and run."... He advocated, back in 1934, stock piles of rubber and tin. Later he advocated price control, including agriculture, wages, and rents, helping draw up the overall price ceiling bill, rejected by Congress last spring.... And he was most recently Chairman of the Rubber Committee, whose report is the basis of the present rubber conservation policy.... Economically, he is so orthodox that Senator Carter Glass, defending Baruch's orthodoxy and at the same time defining his persistent power, said, "Bernie is as dogmatic as hell about two and two making four."

Baruch's Elder Statesman rôle springs not only from intense cerebration, but from years of human fun, of thoroughgoing living.... He was a crack shot, an amateur boxer, is a good safe bridge player, a lover of horse-racing.... He also has seven honorary doctorates.... He has written part of his memoirs in his native Carolina, at his plantation, "Hobcaw Barony," on a gentle Carolina river.... Those memoirs tell again how, back in 1938, the President's "Old Boy" told reporters, in his clipped drawl, as he came out of the White House, "We need a two-ocean Navy, airplanes and mo' airplanes, a mechanized Army, better relationships with South America, and a tax program to pay for it all." This so enraged the Nazis that Hitler screamed over the Nazi radio, ending up his attack with this oddity, "America has nothing to fear at all—Baruch is lying."...

REPRODUCED FROM VANITY FAIR, OCTOBER 1933

Bernard M. Baruch America's Elder Statesman—Administration Advisor in Two World Wars

Material Wants

New spring fabrics that will make good in those Dressmaking Designs opposite. (Back views and sizes are on page 78)

1. Cocoa-and-white—a "Sun-Maker" print of Cohama rayon crêpe. See dress opposite.

2. Chinese-green—Wesley Simpson's nub-by spun rayon of DuPont yarn.

3. Roman stripes for your spring blouse—of rayon "Rhythm Sheer" by Mallinson.

4. Bright brown—a new Forstmann suiting of wool and Angora rabbit's-hair.

5. Neat, neat checks—Forstmann suiting of wool and Angora rabbit's-hair.

6. "Wind and Rain" print by Wesley Simpson—it's made of Enka rayon crêpe.

7. "I Tie a Love Knot"—Bianchini's engaging print of "Fiberset" rayon crêpe.

8. For slacks or summer suits—classic Celanese rayon suiting in Pacific-blue.

9. Grey and white chalk stripes for city or country wear—Hockanum's wool flannel.

10. New spring red—Botany's all-wool "Sutherland." See costume of it opposite.

11. Mustard and red—Skinner's rayon crêpe printed gaily with "Love Letters."

Vogue Pattern 9655
Vogue Pattern S-4437
Vogue Pattern S-4443
Vogue Pattern 9632
Vogue Pattern 303 and 9654
Vogue designs for dressmaking
8
9
10
11

RAWLINGS

BACK VIEW AND SIZES ON PAGE 78

Grey...Grade-A For spring—and for staying power—you can't beat grey. Have this tidy dress and box-jacket made of grey wool, with celery-crisp collar and cuffs, pearly buttons. The grey hat is by Sally Victor. The white pigskin gloves are by Superb. The black pouch is of morocco leather. The pattern, Vogue Couturier Design 302, is $2

VOGUE DESIGNS FOR DRESSMAKING

Ways to snip sewing-time... now when every hour of woman-power counts

Now sewing and dressmaking are accomplishments as easy to acquire, as practical, as driving a car. They are skills as timely, as rewarding, as cooking a good meal. For production is a major war effort today, and if you can sew you can produce. Clothes for yourself. Clothes for your children. Clothes for relief organizations. Repairs on your family's wardrobes—to make them last. Repairs on your household equipment, fine damask table-cloths, sheets, woollen blankets—precious things that are doubly precious—because scarce—now.

Sewing steps up production

Of these several ways to use your sewing skill, the most immediately productive—and the most creative—is making some of your clothes. If you make them under Vogue's guidance, you know they are authoritative, you can be confident they will have a long life. First you choose your design, and on this design you superimpose your own taste in fabric, in colour, in accents. You put into your dress or coat or suit quality—in fabric, in your own painstaking workmanship. You make sure that it fits you, gives you good shoulders, smooth hips, that the hem is at the exact line that is most becoming to you. You sew the dress, from the first seam to the last button, so securely that it will never go to pieces.

Sewing reaps personal rewards

The dress you make yourself is yours and nobody else's. It has no duplicates. It does wonderful things for you. It is "made to your order." Nor does it take a miracle woman to make it. The very simplicity of today's designs—a simplicity that is so right for the times—plays into the hands of the amateur. Frills and fripperies have been shorn away, designs are as uncomplicated as they are complimentary. But if you are too busy or too unsure of yourself to make even some of your own things, you will find that the authority of Vogue Designs for Dressmaking is excellent insurance for the "little tailor," the "little dressmaker," who comes to your aid.

Sewing is Government-approved

If you make your clothes under Vogue's guidance, you can also be sure today that they are in accordance with wartime regulations that your Government has issued. There is nothing drastic about them. And there may never need to be anything drastic, if we obey them. They're mostly a matter of lengths and widths. But the inches saved on civilian clothes add up to enough yards to equip an Army and a Navy. Vogue Designs keep to Government standards—without changing Vogue standards. Because Vogue has never believed in exaggeration, over-elaboration, too much of anything. Because Vogue has always sponsored finely balanced lines, details that are an intrinsic part of the design, good taste. And there are no restrictions on good taste.

Spring Needling

Needle-slim
Suit that spells 1943
in each waist-whittling seam.
Make it of navy wool
with white dickey.
Design Number 308

The New Simplicity
Soft, versatile dress, scallop-trimmed
...all line, all very flattering.
Takes well to polka-dots.
Design Number 9666

Next Issue:
The way you'll look
this spring

Afternoon Shift
Short sleeves, rippling neck-line
Make it of "Love Knot" print — on page 44.
Design Number 300

Overtime for Wools
Precisely tailored wool
...good from morn 'til night.
Try red — with a white gilet.
Design Number S-4450

Dress and a Half
Waist-nipping jacket
and a high-necked dress.
Try it in pastels
or a scroll print...
Design Number 9669

•Sizes and back views on page 78

Designs for dressmaking

LUIS LEMUS

DESIGN NO. 9661

DESIGN NO. 9627

DESIGN NO. 9659

DESIGN NO. 9512

DESIGN NO. 9654

DESIGN NO. 9617

DESIGN NO. 9629

DESIGN NO. 9511

• SKIRT 9661. Rotating your suit skirts will make them last. Here's a skirt that can work in shifts with many a jacket. It's high-waisted, belted. Try chalk-striped flannel. "Easy-to-Make."

• JACKET 9659. Good mixer: red tweed cardigan jacket to wear with your suit skirts or over knitted suits. It's new—shorter, more fitted, has a shallow V neck-line. And—it's "Easy-to-Make."

• JACKET 9512. Piecework for your wardrobe that's pretty and practical—this wonderful white tweed jacket that can top a skirt or any dress. To it, add antique brass buttons. "Easy-to-Make."

• BLOUSE 9627. A lingerie blouse that's too pretty to hide under a jacket (a rest never hurt anyone's jacket, anyway). Make this—by hand—of sheer white muslin with lace edging and tiny tucks.

• BLOUSE 9511. Let the throat of your suit spill polka-dot ruffles. They're softening, feminine, contrived to make you prettier. On this blouse, the collar stands up for itself. It's "Easy-to-Make."

• BLOUSE 9654. Because it's a close collaborator with a soft suit or tailored suit, the bow-neck blouse is *the* blouse of the season. It will serve you well in white crêpe. It's "Easy-to-Make."

• BLOUSE 9617. Classic lines, classic convertible neck-line on a blouse with built-in panties. Team it with a tailored suit or with slacks. Make it, as here, of green-and-white striped spun rayon.

• BLOUSE 9629. Crisp as a cracker—this white piqué blouse that's meant for tailored suits; meant for the new, disciplined look. It has a neat band collar that ties in a bow. "Easy-to-Make."

• FOR THE BACK VIEWS AND SIZES OF THESE DESIGNS, SEE PAGE 78

Dinner-Jacket Suits

Dinner-jacket with white tie. Not exactly orthodox for men, but a pretty new convention for women. The simplest of black wool bolero suits, revers faced with silk satin, and a white tie silk blouse. Suit and satin beret; Bergdorf Goodman

HORST

A white tie and a rosette like a diplomat's decoration—on a blue wool suit meant for spur-of-the-moment evenings. The waistcoat jacket has revers of silk faille, Adele Simpson design. Suit and hat; Henri Bendel. Suit; Rich's, Atlanta

As easy as a man's dinner-jacket, but unmistakably feminine—this blue wool suit with silk faille revers. The white blouse has rhinestone studs. Pattullo Original. Add white gloves and increase visibility. Suit and hat; Henri Bendel. Suit; Rich's

BERETS... HERE TO STAY

JEWELS; BLACK, STARR AND GORHAM

LAST June, we first said it—busy days will bring back the beret. The ink was hardly dry when berets mushroomed everywhere. Today, they are a fixture—a hat that feels at home on every head, belongs to the times, stays put without clutching. We give you here three new ones...each with a slight innovation or two.

Above: Much like a Scottish infantryman's—this tam-beret of navy-blue felt with a white pompon. Stylepark beret; about $10. Lord and Taylor; Marshall Field

Left: Something like a pill-box—this turquoise (new for spring) Tishu-Felt beret. You can dent it to suit yourself. About $7. Bonwit Teller; B. Forman

Opposite page: Young as a schoolgirl's, this Brewster beret of pale blue felt that can be worn off or on the brow. About $7. Macy's; J.W. Robinson; Carson Pirie Scott

RAWLINGS

A tam-beret with your town tweeds

Remember those dresses in the background above? They appeared in Vogue—in 1926. Remember how short and scant they were? Not war, not fabric-saving, nothing but love made us wear them then. Now in 1943, when war makes fabric-saving imperative, we'll wear—and love—them again. Photographed against those of Yesterday is one of Today—black silk crêpe with a blue top—blue gloves. Traina-Norell design. Bonwit Teller; Marshall Field; I. Magnin

RAWLINGS

Two short evening dresses for 1943—but not nearly as short and scant as those of Vionnet and Chanel and Molyneux that we admired back in 1926. The first is of black rayon crêpe—its top a breath of tulle and lace. The second is of black silk crêpe, with a fluctuating hem of lace ruffles, short sleeves, and a low décolletage temporarily hidden with a lace scarf. Both worn with Paul Flato diamond jewels. Both costumes are Originals from Hattie Carnegie

JOFFÉ

Increase your visibility in dim-outs.
Carry a white handkerchief by Burmel.
Wear white cotton string gloves

Avoid collisions—wear white at night.
A white sequin-and-lace Echo mantilla...
if you're walking to the party

More protective white for pedestrians.
An evening bag of white beads by Koret.
White doeskin gloves by Hansen

• Everything on both pages; Saks-Fifth Avenue

Almost as big as a head-light—
this huge lapel rose of white cotton.
No danger a taxi driver won't see it

← **Opposite**
Halt onrushing taxis in the black-out
with a white-gloved hand.
White Super-pigskin gloves by Hansen

Under

An old friend of the young is grey worsted...make no mistake. Year in, year out, it leads their hit-parade. For the young love distinct tailoring, and no flimflam about it. Example: this suit with its squared-off Eton jacket—the slim, high-waisted skirt. And with it, a bow-neck blouse of white bird's-eye piqué. Saks-Fifth Avenue

The windbreaker-length jacket is well on its way—*in*. It's a sawed-off version of the beloved trench-coat suit. And—roomy as it feels, full-cut as it looks, this jacket is very sparing of fabric. Of black rayon gabardine with a piqué collar. Shepherd-checked skirt of Aralac and rayon. Altman; Vandervoort's

Twenty — Spring suits under $20 for you, under 20 years

HORST

Nice duet for a young wardrobe—a blue jacket, black skirt teamed for a soft suit of all-wool Shetland flannel. The jacket is concise, nipped in at the waist, gentle at the shoulders. The skirt has inverted pleats, and yet it maintains its more-than-legal slimness. With it, this girl wears a black fur-felt beret. From Altman; Kaufmann's

For a Navy admirer—this navy-blue suit that looks like spring —but will be good for summer, too; looks like butcher linen— but is actually of spun rayon. It has a slim jacket; button-closing on the skirt. With it, a cotton lisle striped sweater; stripes aloft on the stocking-cap. Sum-total, under $20. Saks-Fifth

SALUTE THYSELF

Keep a diary "to note precious trivia . . . pointed truths"

By Donald Culross Peattie

[EDITOR'S NOTE: *A noted diarist with a passion for natural history and books, Donald Culross Peattie is a botanist, scientist, and informal essayist with an unclouded style. He has written some twenty-two books (several with his wife, Louise Redfield Peattie). Two of his most famous books are "Audubon's America" and "An Almanac for Moderns." He lives in Santa Barbara, California, where his dinner conversations with his three sons are famous.*]

THE days that we are living now are leading toward the climax of mankind's boldest adventure. Democracy, so Lord Tweedsmuir declared, is above all things a "spiritual testament." To this testament every man is an equally important witness. Yet everyone's part of our great united adventure is just a little different from his neighbour's. And what is familiar in our American way has suddenly become twice dear—for itself, and because men are dying for it. What is new spurs us up to look well at this changing world that will not ever be the same again.

Then record your evidence; report your personal adventure. Testify! Catch the quick, whispering pulse of the flying days; history may thank you; your children certainly will; you'll thank yourself. For a new dimension of living opens up when you lay wide the pages of a diary and dip into the ink.

How to begin? I'll give you some lines to write upon the fly-leaf. They are centuries old, yet as sound as ever. I think it was George Herbert who wrote them first, and I quote them out of a rusty memory:

"By all means use sometimes to be alone.
Salute thyself. See what thy soul doth wear.
Dare to look in the box—it is thine own—
And tumble up and down what thou find'st there."

For that's what the priceless, the immortal diaries are—the exploration of a personal "box" of experience. The more personal the livelier. Your descendants, or the historical researcher who in days to come may pounce upon your diary as a precious record of those quaint old times, the nineteen-forties, can look into filed newspapers, magazines, or books for report of events in the public domain. What he'll treasure is a key-hole view of things—your view, in fact.

I have read histories of the Civil War galore, and biographies, memoirs, reconstructions innumerable. In none do I so feel the throb and ache of those times as in the diary kept, under shot and shell, by a young girl named Sarah Morgan, published by Houghton Mifflin as *A Confederate Girl's Diary*. What would we know of the daily life, the secret thoughts, of a Londoner two and a half centuries ago, if Pepys hadn't put it all down, in code for greater privacy, throughout a rich decade?

And the spacious, gracious days of the Colonial planter-kings of Virginia would be gone forever, all but forgotten, if a prim young Northerner named Fithian had not come to Nomini Hall to tutor the children of the lordly Robert Carter and, in the seclusion of his own room, pass sharply critical written judgment on everyone and everything beneath that hospitable roof.

Marjorie Flemming died when she was seven years old—and gained immortality by the diary she kept through the year before she caught her fatal measles. What is it made of? Just what little girls are made of. Sugar and spice and entries like this: "Today I pronounced a word which should never come out of a ladys lips it was that I called John a Impudent Bitch." "I like loud Mirement and laughter," confesses "pet Marjorie," and generations have laughed with her and felt a stab that the laughter was so soon cut short.

SO there is none of us so inconsiderable but that his honest evidence is not of unique and inimitable value. Across the pages of your diary is inevitably cast the shadow of your times, and only in such actual and personal records can that shadow linger. Today is never like tomorrow. To capture its essence, even as it passes, is the art of the diarist.

The first rule of that art is... Be yourself. There is nowhere in the world that you can be so completely, so explicitly yourself, as in the pages of your diary. Few of us have the enormous egotism of a Rousseau or a Marie Bashkirtseff, but everyone feels the better for unburdening his heart. The diary makes a kindly confessional, a safe ear for secrets, a discreet corner in which to make fun of the world. Your diary may turn out to be philosophical, witty, scandalous, serenely domestic, passionately political, or perhaps, like mine, a record less of personal event than of Nature. Whatever it is, it will be what you are, a self-portrait. And the more freely it is written, the better the likeness.

Rule two is simply this... Have fun. Only the journal that the keeper himself enjoys is worth the paper it is written on. A diary, in fact, should (Continued on page 75)

CECIL BEATON

H.R.H. Princess Elizabeth

BRITAIN'S princess, grown into a tallish, disarming girl, seventeen years old this April, is interesting not only for her probable future, but also for her present self. She is Honorary Colonel of the Grenadier Guards, the first woman in English history to command a senior regiment of Foot Guards. (The regiment came to her last birthday dance, gave her the diamond-set Regimental Badge she wears here.) Competent with a light sixteen-bore gun, she shoots grouse with her father on the bald moors. At a benefit show in Windsor Castle, indefatigably, she sang duets, tap-danced, gave a piano solo, and led community singing.

A zealous Girl Guide, she has earned First Aid and Home Nursing certificates, and is now specializing in Sea Ranger training. She lends an elbow to a Palace stirrup-pump team, meets diplomats with her parents, inspects aerodromes, makes radio broadcasts to the children of the Empire. Kept to an unbudging routine of studies that include reading history with the Vice-Provost of Eton, she's a pretty girl undergoing a procession of education plain as porridge.

2.

1.

People are talking about...

THE scrawled "1918," written in the dark for Germans to see in daylight.... The tiger-in-the-wool state of French politics in North Africa.... The furious mind, the cool voice of Samuel Grafton's shrewd commenting on Sundays that has shot his radio popularity to the top.... The new *Pocket Book of War Humor,* with its pastiche of cracks, including this one: "I realize that we are going to lose this war," moaned a forlorn Italian. "*But when?*"...

People Are Talking About.... Joe Carioca, the jazz-mad parrot in the most amusing Disney movie, "Saludos," in which that fascinating samba, "Brazil," written by Barroso for a Rio carnival a few years ago, has a new life.... The two new bits of Broadway escapism: "The Doughgirls," a rowdy story of three little candy tarts, one of whom is played by the prettiest girl in town, Arleen Whelan; and "Dark Eyes," a bit of sheer Russian fluff that makes the Russians far more human than they are in the poster simplicities of "The Russian People," with all the big words, like Patriotism, spelled out....

People Are Talking About.... "Salome" at the Met., where George Szell is the brilliant conductor of Strauss' opaque swirls and Lily Djanel not only sings Salome, but also, with Algerian twists, does "The Dance of the Seven Veils".... The delights of *Popular Mathematics,* by Denning Miller, who makes the elementals easy even for the mathematically dumb.... Mary Welsh, the American war correspondent in Britain.... Kathleen Coyle's *The Magical Realm,* a sharp book about her childhood in Ireland, about her mother who always seemed to be reading and signing papers, "reading them after she had signed them".... Berlin bombings, the raising of the siege of Leningrad....

3.

4.

5.

6.

7.

1. "Salome" rehearsal: Djanel (seated); Conductor Szell (right)
2. Mary Welsh in a jeep in England
3. Joan Wetmore, of "Counsellor-at-Law," in silver mink coat
4. Ethel Merman and Paula Laurence; "Something for the Boys"
5. The Mail Plane in "Saludos," the new Disney delight
6. Arleen Whelan, the Hollywood sweet, in "The Doughgirls"
7. "The Doughgirls," the new hit farce about Washington

BALKIN

Ingrid Bergman and Gary Cooper in "For Whom the Bell Tolls"

Although the Spanish Franco Government has certain worries about it, Ernest Hemingway's novel has finally been turned into a movie, strong and beautiful. Ingrid Bergman is Maria; Gary Cooper, the American idealist, fighting for the Spanish Loyalists

White Goes into Print,

THREE HATS FROM FLORENCE REICHMAN

WHITE on your hat, white in your print, and white for your gloves. White is no new story for spring, but, this year, it has a fresh significance. You wear it by night as a head-light on dimmed-out streets; by day, for that immaculate and coolly collected look.

Above: White dots, white eyelet bow and cuffs on a suit of Onondaga navy rayon faille. White sailor. Capri suit, $40. Altman; Harzfeld's

Above, left: White and peacock-blue on black rayon crêpe suit. White flowers. Blouse, $18. Suit, $45. Lord and Taylor; Marshall Field

Left: White, oval-shaped dot on a suit of black Onondaga rayon faille. White straw and navy-blue fabric hat. Suit, $40. Best; I. Magnin

Opposite page: White on black. Checked rayon crêpe suit, $35; and piqué hat, about $13; by Carolyn Modes. Both are at Arnold Constable; Mandel Brothers; H. P. Wasson & Company

Comes Out on Hats

HORST

HAT AND SUIT, CAROLYN MODES DESIGNS

Knitted for Now

Knitting-machines haven't been drafted for war—so many a spring suit will be a *knitted* suit. This one is fawn-coloured—yellow-striped; $25. From Peck & Peck

1. Because knitting-machines can't convert to wartime uses, there's no shortage of knitted fashions. Here, knitted jacket-suit, wool jersey skirt; $40. Lord and Taylor

2. Purl of little price—this white wool knit dress with navy-blue and red, purl-tweed stitch. A blue-and-red belt. Claire McCardell dress; $30. At Lord and Taylor

3. Eton jacket that's precisely tailored, yet soft and comfortable to wear. It's China-red—knitted of wool, cotton, and Aralac; gilt buttons; $13. Abercrombie and Fitch

4. Knitted suit in herring-bone weave—grey, with yellow-and-brown stripes in the skirt; more of the same stripes border the collar and lapels. $45. Martha West

5. On this spring dress and jacket, the black-and-white rayon crêpe print is only *half* the story. The rest—the red bolero—is of knitted wool. $90. Bonwit Teller

6. A closely-knitted, closely-fitted suit of red wool. It's simple—but not stark-simple. With it, here, a half-blouse of silk crêpe. Suit, $125. Blouse, $35. Hattie Carnegie

7. Red-striped white waistcoat—very neat, very 1943. It's knitted by machines that aren't adaptable to war uses. Of Aralac wool-and-cotton with gilt buttons. $11. Best

8. White-fronted wool sweater-blouse that tells a different story behind your back. Rear view, it's navy-blue. Maria Krum design. It's $15. From Lord and Taylor

9. Stripes spaced on a graduated scale for this dress of knubby-knitted purple wool and aqua-marine rayon. Erica de Meuron design; around $99. At Milgrim

LUIS LEMUS

The One-Piece Shoe

THAT isn't a jigsaw puzzle above. It's a piece of shoe leather. That solitary piece of leather can make one shoe. All that has to be added are a sole and heel. Ingeniously cut into flaps for shape, it needs only to be stitched along the cuts and onto the sole and heel. A new, one-piece, all-covering shoe design, patterned on the same principle that was used by the Indians in making their moccasins.

Perhaps you are wondering how there can be a new shoe design when W.P.B. ruled them out after October 13. This one was "in the works" before that date.

The point of the new design? A pliable shoe that cradles your foot and takes its shape. A shoe that gives you the feeling that it's walking with you instead of standing still. A shoe with a give and take...soft as a ballet slipper, but long and hard-wearing as a Sergeant's boot.

In these days, with the nation on its feet, shoe-comfort is a matter to care about. Not since the pre-automobile era has an American been more of a pedestrian. We walk. We walk to work. We walk to win. We care about our shoes the way a soldier cares about his gun. They must be soft and light, well-fitting, long-living...and handsome to be altogether right.

In addition to the three street shoes photographed here, Charles and Mabel Julianelli have designed a comfortable white summer sandal on the same plan.

Above, left: Navy-blue crushed calfskin shoe in the one-piece design. Soft, unlined, with a wedge heel...the good companion for a casual walk. Seams are left smartly crude

Centre: Second version of the one-piece shoe is this tie-Oxford of dark brown reversed calf. This is a street shoe that offers something in the way of support for long walks

Left: Third version of the one-piece plan is this trimly fitting pump, with a small peak at the top of the centre seam. Dark brown reversed calf; mannish leather heel

• All shoe designs by the Julianellis for Saks-Fifth Avenue

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So, when I recommend Tangee's exclusive SATIN-FINISH Lipsticks to you, I do it in full confidence that they are exactly what you need...*today!* Anywhere, in any weather, they literally *flow* on to your lips...smoothly, swiftly, cleanly. Not too moist, yet not too dry, they last far longer than you'd believe possible. Above all, SATIN-FINISH gives your lips that enviable grooming, that exquisite perfection, you've always imagined took less busy women hours to achieve.

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BEAUTY—*glory of woman...*
LIBERTY—*glory of nations...*
Protect them both...

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NEW TANGEE MEDIUM-RED ...a warm, clear shade. Not too dark, not too light...just right.

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TANGEE NATURAL..."Beauty for Duty"—conservative make-up for women in uniform. Orange in the stick, it changes to produce your own most becoming shade of blush rose.

I SAY IT'S MUSIC . . . HOT

(Continued from page 32)

from Beethoven down to date, has, moreover, through constant mechanical dissemination, become as popular here and as common a part of the daily auditory living as "Il Trovatore" and "Madama Butterfly" are in Italy, "Tannhäuser" and "Parsifal" in Germany.

There is the music of the past (which includes Stephen Foster as well as Sebastian Bach) and the music of our own time. Certainly, among all the music made in our time—whether its conscious allegiance is to the Romantic past, as in the cases of Sibelius and Shostakovitch, or to an already classical and dogmatic modernism, as with Hindemith and Stravinsky, or to our century's not yet academicized preoccupation with rhythmic freedom, as in the music of our best swing writers—it is the latter that appears most vigorous today, by any standards, as contemporary musical creation.

Local Boogie-Woogie Boycott

This reflection, first stimulated by my Italian observation of several years back, has been brought to mind again by the Jazz Concerts being given this winter at New York's Town Hall under the direction of Mr. Eddie Condon. These are not commercial affairs; such all-star ensembles would not be possible at commercial fees. *Variety* magazine has stated that Condon is spending $6,000 (even non-commercial concerts are not organized by love alone) to prove that the "Chicago style" is not dead. Local boogie-woogie fans (New York is a boogie-woogie town) have boycotted the concerts as old-fashioned. And the daily press has mostly neglected them as outside the accustomed coverage of criticism. They have been pretty spectacular, all the same, as musical manifestations in contemporary vein. I wish there were more occasions to hear so much good modern music all at once.

For classically educated musicians of modernistic taste to add swing music to their repertory of allegiances is not so difficult as one might imagine. For the jazz world, taken as a whole, is very much like their own. It contains within itself all temperaments and every school of thought. It has its commercial virtuosos, its purveyors of candy kisses, its modernist wing, its disputatious professors, its classics, its great men, its theorists, and its appreciation racket.

It also has its saints, who spurn commercial success and make music "sincerely, from the heart, for musicians only," as I once read in a swing magazine jam should be played. It has its lunatic fringe, too, its hysterical addicts, its breast-heavers, trance-lovers, and necklace-gnawers. What is more important, it has the same pattern of city styles and country sources that is characteristic of the intellectual music world.

The chief American swing styles, I am told by theorists, are the New Orleans, the Chicago, the Kansas City, and the Western. New York is a consumer and distributor, but not a major creative centre. New Orleans, oldest in the field, is typically Southern, melodically florid. Chicago, reflecting the classical music background of its large German population, has always gone in for counterpoint and for organized thematic development. At its most animated, the Chicago style sounds rather like a Bach Brandenburg concerto, a tangle of busy passage-work all based on a single short theme, or motif.

The Kansas City style, which became nationally famous through Count Basie, is an offshoot of both New Orleans and Chicago. It is highly contrapuntal, like the latter; but it goes in for refinements of solo virtuosity, too. Its specific qualities are a higher degree of rhythmic complication than the others cultivate and its complete absence of sentiment, unless one might call its specialization in "dirty" instrumental tone sentimental (by inversion). The Western style is cowboyish, and a little corny, like "Deep in the Heart of Texas."

The Chicago school is the most "musical" of these, in a conventional sense, because of its sophisticated thematic organization. The New Orleans is more fantastic, however. And the Kansas City is more modernistic, because it stresses rhythmic interest primarily and because it denies all the nineteenth-century ideas of what is a beautiful sound. The Western school makes a big play for charm, at the expense usually of more solid musical values. There are two other styles current that have some prestige and quality, too, the familiar Boogie-woogie and something which might be called the Southern Lowdown.

Lowdown Versus French Composers

The Southern Lowdown style is based on what happens in a humble Negro joint where there are a blues singer and two or three accompanying instruments. These may be a trumpet and a mouth-organ, or a guitar and a whistle. Anything will do, because the improvisation is quite free, both rhythmically and melodically, and harmonic substructure is of the sketchiest. If you want a masterpiece in this style, get a Bluebird record (B-8474-B) called "Honey Bee Blues," by Sonny Boy Williamson. It is incredibly dissonant and delicate and sounds like what modern French music has been trying to sound like for fifty years.

Our widely disseminated songs in sentimental vein, the works of Irving Berlin, Jerome Kern, George Gershwin, and Cole Porter, do not form a part of my picture, because they have little to do with swing. They are "*musique légère*" in the European sense, like the waltzes and ditties of Johann Strauss and Offenbach and Messager. This kind of music is admirable, but mostly unoriginal. It lives off the jazz world, as it lives off folklore and Tchaikovsky and the orchestration of Maurice Ravel. Our composers write it beautifully, but so do Europeans.

What no Europeans make as our men do is *la musica americana*, that spontaneous ensemble of individual freedoms that we call non-commercial swing. The improvising of it in twelve parts by our greatest instrumental virtuosos under Eddie Condon's direction has provided the most absorbing musical experience that I have been through as a consumer in some years, and one of the highest manifestations of the musical faculties it has ever been my pleasure to witness.

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Lovely in today's smartest costume, she takes a moment off for tea and cigarettes. The very *best* tea, of course, and MARLBORO Cigarettes... *for pleasures now fewer must be keener!*

MARLBORO Cigarettes stand in a class apart. Firm, full, richly mild... blended of superb tobaccos (*which cheaper cigarettes cannot* possibly *afford!*)

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IVORY TIPS—PLAIN ENDS—BEAUTY TIPS (red).

Allurement for a Lady...

a new and original perfume by the House of Houbigant . . . for those who wish to be feminine, gracious and sought after!

SALUTE THYSELF

(Continued from page 62)

be a sort of passionate affair with life itself, enlivened by secrecy and recklessness. If you are so in love with it that you dash to confide in its pages some glowing hour otherwise forever lost, then what you're writing, I'll be bound, is literature, whatever the style —if literature, as I take it, means writing that's alive. A secret diary, like a secret *amourette*, lends piquancy to existence, or so I've been told by a charming woman. Thus informed, I do not flatter myself that the spark in a lady's eye, when we chat at a party, is for me; she may be anticipating the amusement of putting us all down in the little locked book on her bedside table.

And that brings me to rule three ...Make a place and a time of its own for your diary. Keep it where you can slip away to it to free your heart of an emotion, your mind of a pricking idea. Reserve to it, to yourself really, some hour or half an hour in every day when you may thus "salute yourself" and "see what your soul doth wear." Perhaps you'll choose the pause before dinner, when the rest of the household has scattered to its separate quarters, and there is quiet in the corner by the fireplace. Perhaps, like my wife, you demand a quarter-hour to yourself just after breakfast, before you face the challenge of the day. Then, with a mind fresh and just, you may evaluate whatever yesterday brought, having slept upon it.

A Report to You—Not to the Police

Now I implore you, write down only what interests you most, and leave out all the rest. This is not a report you're making, to some celestial police officer, of what you did and where you were on such and such a date. This is, or should be, the record of a personal adventure, a picaresque about your journey through the world.

Therefore I deplore those popular "line-a-day" books that allot to every day just so much space, and always the same amount. Every existence holds days of which the less said the better, and others so full, so rich, that pages are required to record them. No, get yourself a blank book, lined if you like, but undated, and no miserly little shape like those butcher's books in which the economical Jane Austen wrote, without margin and almost without correction, her marvellously neat novels.

A diary is not a neat affair. It is made out of impulse, combined with reflection. It needs, materially, scope. I like a book that lies flat when I open it wide, a book with a stout cover, none of your flimsy paper covers, yet nothing too magnificent. Embossed leather would make me consider the worthiness of every word I wrote until the juice was squeezed out of it.

And it's the juice that must be kept in a good diary, as in a well-broiled steak. Quick writing sears it in, sometimes. But there are other moods in which all the pleasure of the journalist is in slow savouring of experience, as a man inhales the fumes of brandy, warmed in cupping hands. Your temperature will dictate your tempo. Audubon, quicksilver, volatile, wrote as he felt. Amiel, the arch-type of the introvert, wrote as he thought. Thoreau, the pure-eyed, pure-styled reporter of Nature, wrote of things as they were and, in his pages, eternally are.

A Confidant Who Won't Gossip

There's a better reason than ever, for many a woman today, to keep a diary. No woman, I'm inclined to think, but needs a confidant, and the man to whom in the days of peace she told the story of her day when that day ended and they came together, may now be far away. True that she writes him letters, perhaps daily. But V-mail is not a very private thing. Moreover, if her man is in the South Pacific, or Africa, or on the high seas, or in the grueling grind of any Army post, she will not burden him with her struggles and her heartache. The letters that she writes will be gallant as flags waving, to keep his spirits up. But there's another story, and the diary's the one to tell it to. Some day, when the long ache is over, and you are together again, you may perhaps bring out the well-worn book and let him live over with you the days you had to live apart.

If poetry is "experience recollected in tranquillity," then a diary is life hot off the griddle. Your inveterate diarist is making mental jottings even as he walks, talks, watches, wonders, and thereby he doubles his realization of the moment. To keep a diary is to have at hand an ever loyal companion. As I write in mine, there stands at my shoulder the presence of some understanding better than my own. Perhaps it is only the foreshadow of an older self that, wise after the event, will someday thumb these pages and smile over them. Or perhaps it is some mentor shape of Truth, watching to see I'm honest with myself.

Anyway, whether your wartime life is lonelier than it was or more crowded with interest than ever, I recommend to you the keeping of a diary. You'll be getting double value out of every day. It's a way to eat your cake and have it, too. It's a new freedom; it's a sort of immortality, as well.

For history is not made all of great events, but also of the little days of little people. And some of the finest stitching in the great tapestry of human record has been done by women diarists. It takes a woman to remember detail, a woman's eye to note the precious trivia, a woman's tongue to tell the pointed truth of things. I wish, Madam, with all my heart that you would keep a diary. And I wish I might peep over your shoulder as you write it!

SORRY IF WE'RE LATE . . .

The war is taxing the nation's transportation facilities to the limit, and there will undoubtedly be delays in the delivery of your copies of Vogue. We regret the inconvenience to you, but this is a matter entirely beyond our control.

Sportleigh

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The Balmacaan pictured, in Natural only, has long been a favorite Sportleigh style and is destined to remain in fashion for many seasons to come. Other becoming Sportleigh classic styles in Downy Spring Harrod, Chevron Tweed and Sportleigh Topcoating.

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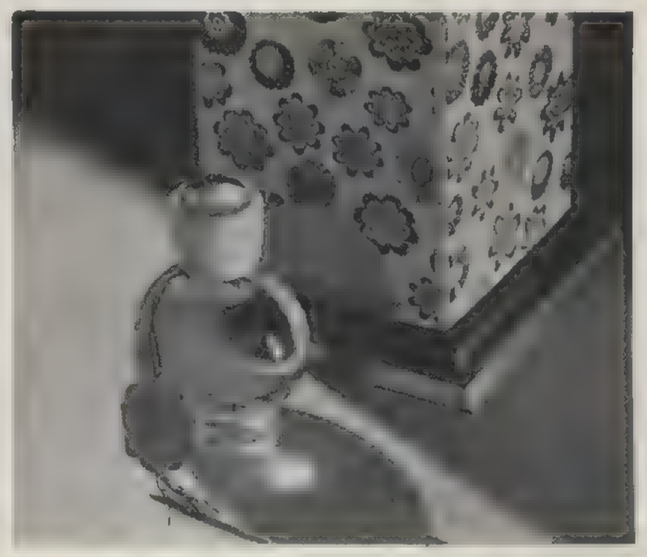
DISCOVERIES IN VALENTINES

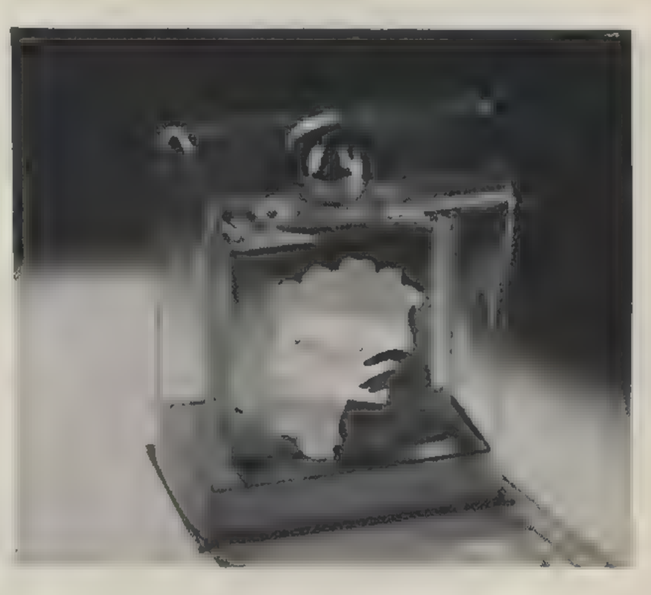
Show your beau that you are irresistibly drawn to him. And he may retaliate with a magnetic valentine: Coty's perfume, "L'Aimant"

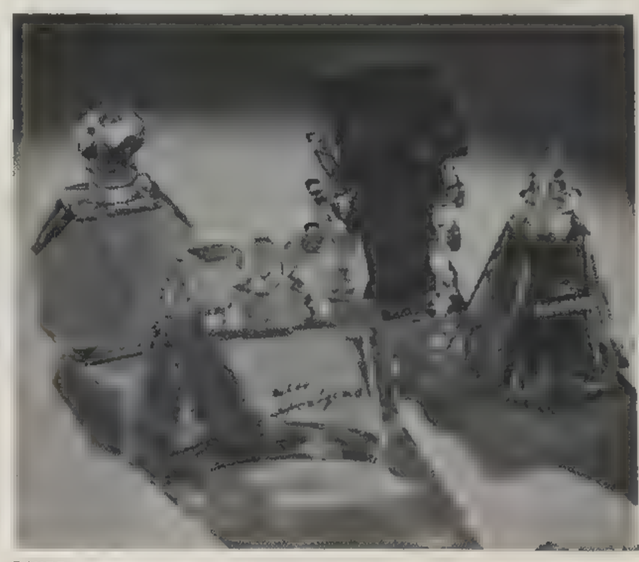
Show your beau that you are not entirely all sweetness and light. He *may* resent it. On the other hand, he may even send you Weil's "Cobra"!



Show your beau that you love the posies he sends you. He's apt to increase his tribute a thousandfold—with Elizabeth Arden's "Mille Fleurs"

Show your beau that he is never long out of your thoughts. He may believe you. He may make sure with Tussy's memo: fragrant "Remember Me"





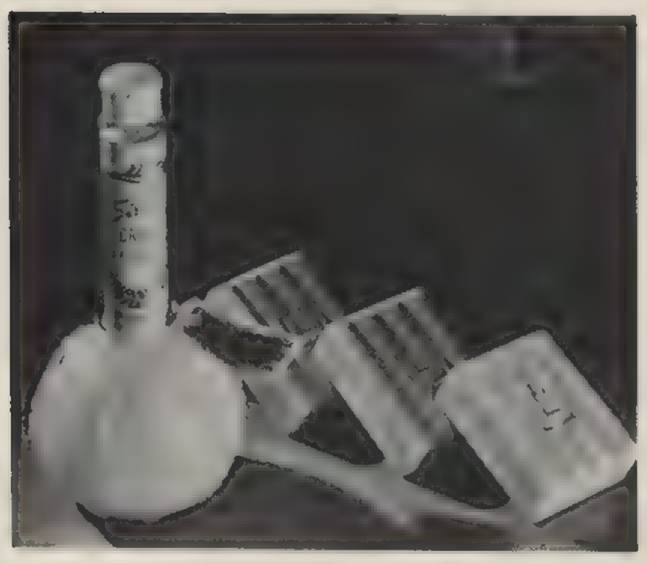
BAKER

Show your beau that you are changeable—he may match all your moods: "Reflexions," "Danger," "Surrender," "New Horizons"—by Ciro

DISCOVERIES IN VALENTINES

Show your beau that you are not quite sure whether or not you are His. He may make sure with Dana's smouldering fragrance—"Tabu"

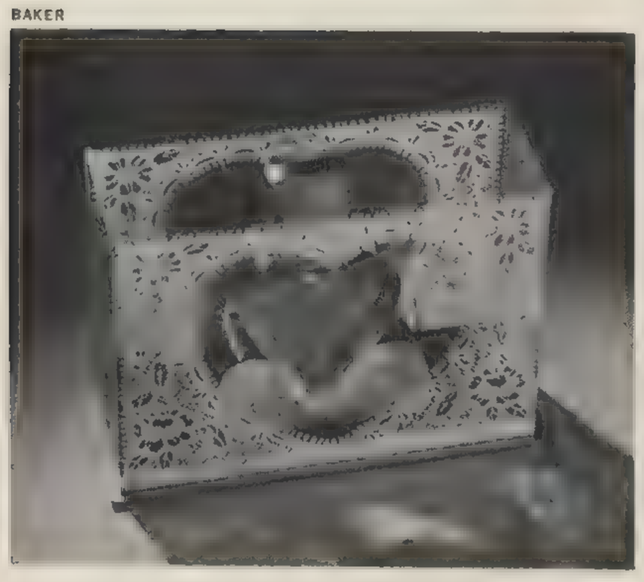
Show your beau that you are practically Camille when it comes to liking gardenias. And he may find a new kind in Chanel's gardenia soap



Show your beau you liked the "Sirôcco" perfume he gave you. He'll make a valentine of Lelong's "Sirôcco" cream cologne and soap

Show your beau just how much you like to please him. He probably would like to please *you* —with Vigny's fragrant "Beau Catcher"

BAKER



Show your beau how your heart goes bumpety-bump, at the very sight of him. And maybe he'll find a valentine for you in Dorothy Gray's "Flutter"

1-Minute Mask!

When your complexion signals S O S —

Skin "murky" and rough

You can *see* a complexion signal SOS! You can *feel* it! Look at your skin—is it drab, coarsened? Feel it—is it coated with tiny dry skin cells?

The 1-Minute Mask

Let this new way of using Pond's Vanishing Cream come to your rescue! Spread a mask of Cream over cheeks, throat, forehead—all but eyes. Leave 1 full minute. Let its "keratolytic" action do its good work. Then tissue off the Mask!

"Quick as a jiffy the new 1-Minute Mask softens and brightens my complexion after a strenuous day working for The Navy League. I'd be lost without this quick refresher, especially now!"

FERNANDA WANAMAKER

Complexion fairer ... and smoother

Beneath the bland whiteness of the 1-Minute Mask, your face has been given a "re-styling"! In one quick minute little skin roughnesses have been loosened ... tight-clinging bits of grime dissolved. Besides feeling gloriously softer and silkier, your skin has a fresher, new look—cleaner ... brighter! Your make-up goes on slickly—and *stays!*

Learn this Beauty Double-Talk

3 or 4 times a week, let Pond's Vanishing Cream "re-style" your face with the thrilling *1-Minute Mask* shown above. It's designed for big moments—to help you look your prettiest!

Every day—before every make-up—spread on a film of Pond's Vanishing Cream for *powder base.* Not "oozy"... not drying. Helps protect your skin in mean weather—besides holding make-up for *hours!*

A New Modart

MATERNITY SASH

By Le Monde

Modart urges expectant mothers to investigate this Maternity Sash of wholly new design.

Made for small to average figures, it is not a heavy "harness," but a comfortably soft, flexible support, designed for use both before and afterwards.

Having two-way adjustment, it does not require individual fitting, and may be ordered by your girdle size.

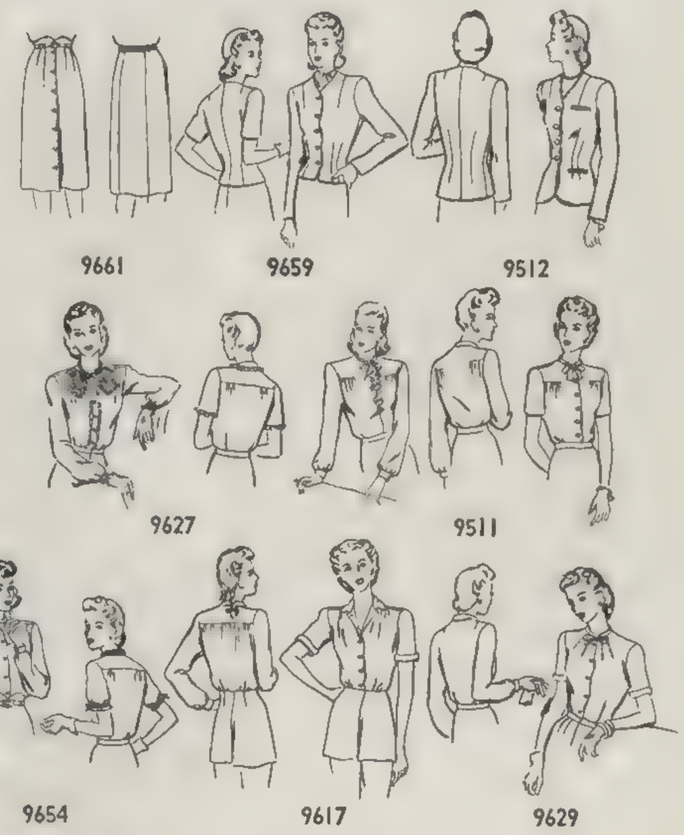
May be purchased from your favorite store or corset shop, or by mail from

MODART
WHERE STYLE BEGINS
by LE MONDE
LE MONDE CORSET CO., SAGINAW, MICH.

PATENTS APPLIED FOR

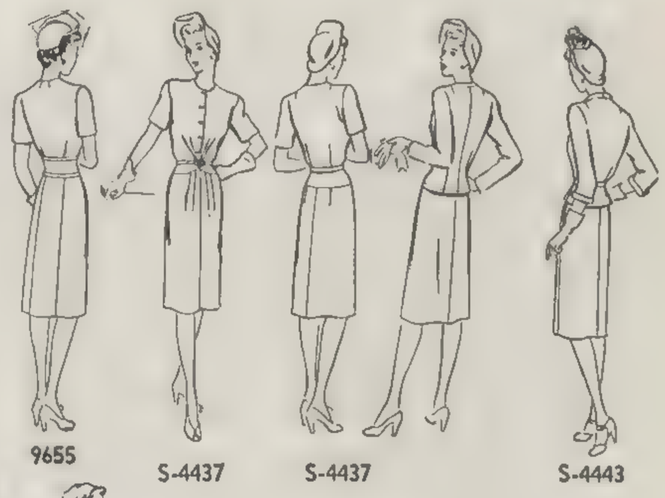
DESIGNS FOR DRESSMAKING

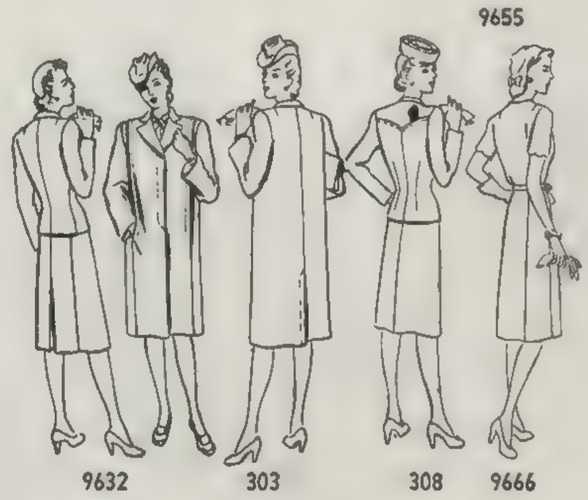
Here are sizes and views of designs on pages 50, 51.
- 9661 "Easy-to-Make" in sizes 24 to 32 waist.
- 9659 "Easy-to-Make" in sizes 12 to 20 (30 to 38).
- 9512 "Easy-to-Make" in sizes 12 to 20 (30 to 38), 40 and 42.
- 9627, 12 to 20 (30 to 38).
- 9511 "Easy-to-Make" in 12 to 20 (30 to 38), 40.
- 9654 "Easy-to-Make" in sizes 12 to 20 (30 to 38).
- 9617. Sizes 12 to 20 (30 to 38), 40 and 42.
- 9629 "Easy-to-Make" in sizes 12 to 20 (30 to 38), 40 and 42.



- 9609. Another view of the suit on the cover. It comes in sizes 12 to 18 (30 to 36). For back view and sizes of the blouse shown with it, see Design Number 9629, above.
- 302. Another view of this dress-and-jacket is on page 46. It comes in sizes 12 to 20 (30 to 38).

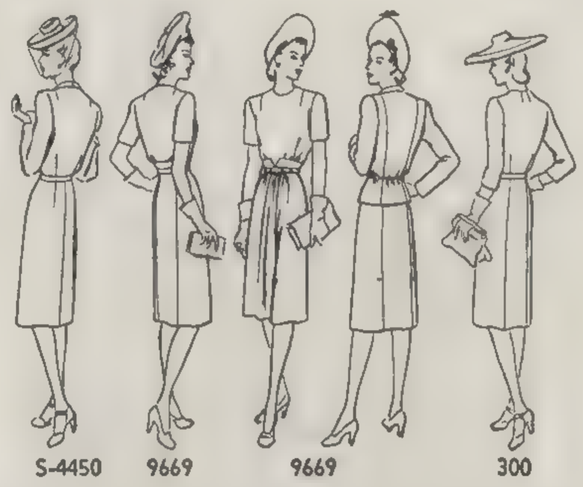
Here are views and sizes of designs on page 45.
- 9655. Bow-waist dress, sizes 12 to 20 (30 to 38).
- S-4437. One-piece dress and jacket. Sizes 12 to 20 (30 to 38), 40.
- S-4443. Two-piece peplum dress comes in sizes 12 to 20 (30 to to 38).





- 9632. Sizes 12 to 20 (30 to 38), 40 and 42.
- 303. Sizes 12 to 20 (30 to 38), 40 and 42.
- 308 (design on page 48) comes in sizes 12 to 20 (30 to 38).
- 9666 (design on page 48) comes in sizes 12 to 20 (30 to 38).

Front views of these designs are on page 49.
- S-4450 comes in sizes 12 to 20 (30 to 38), 40.
- 9669. Dress-and-a-half (dress and jacket to match) comes in sizes 12 to 20 (30 to 38).
- 300. Afternoon-shift dress comes in sizes 12 to 20 (30 to 38).



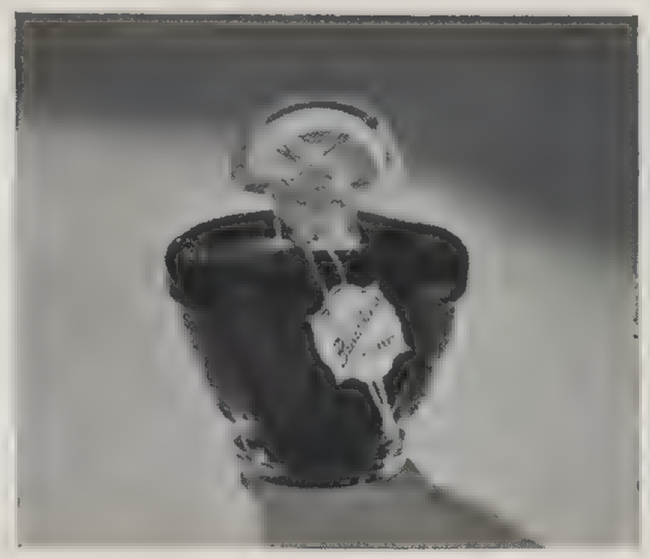
VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY. OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 89.

DISCOVERIES IN VALENTINES

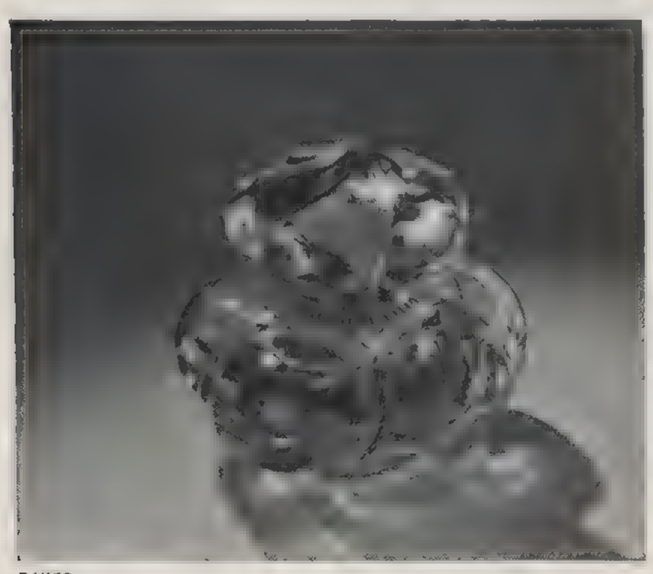
Show your beau that you love the leitmotifs—the ruffles, the posies, the pastels. And when he sees Houbigant's "Chantilly," he'll know it's for you

Show your beau that you wear your heart on your sleeve—and he may give you some for your hand: Schiaparelli's "Shocking" guest soaps

Show your beau how neat you are. That *deserves* a valentine. If you are really fresh out of the "Bandbox," there's Suzy's ditto Eau de Parfum



Show your beau that you are an enthusiast—riding off in all directions at once. He'll find Charbert's "Breathless" an arrow for your heart



BAKER

Show your beau that even daisies are fine—from him. And he may surprise you with something lush: Corday's dreamy "Orchidée Bleue"

your foot

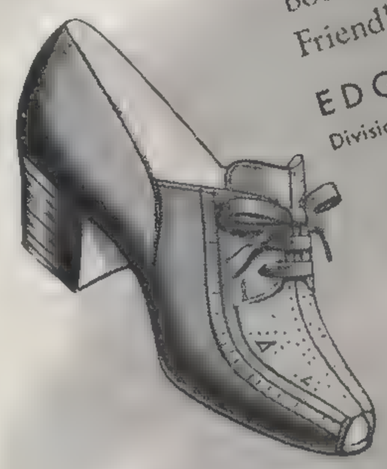
your fancy

your functions

Friendly Fits all Three

Of course, when you choose your shoes these war working, walkative days, you think first about how your feet are going to feel about them. When you can combine feathery comfort with sparkling fashions which vindicate your ankle-vanity — and then soothe your conservation-conscience with the patriotic knowledge that your modish footwear will wear with the persistence of a paratrooper's boot—the Spring shoe question is solved. And Friendly Shoes are the comprehensive answer!

EDGEWOOD SHOE FACTORIES
Division General Shoe Corporation · Atlanta, Georgia



SOLD BY GOOD STORES EVERYWHERE

Friendly
SHOES FOR WOMEN
STYLED WITH A TOUCH OF TOMORROW

Three of a kind means longer-lasting stockings

Berkshire Stockings*
should be
rotated
wisely
in sets of three

One pair to wear
a pair to wash
and one to dry
adds to their wear . . .
keeps you looking
your well-dressed best
in lovely
trim-fitting
full-fashioned
Berkshire
Stockings*

*in rayon or lisle

Ask your salesgirl about stocking care

LOVING CARE—LONG WEAR

EVEN the sturdiest leather is surprisingly thin-skinned: it resents neglect, responds demonstratively to loving treatment. These demobilized days when you're walking so much, good shoes deserve to be kept in especially good condition. And just as massage with cream makes your own skin brighter, more supple, massage makes your shoes more brilliant and pliable.

Polishing your own shoes isn't much more of a chore than giving yourself a facial. (The money you save might go into War Stamps.) Required equipment: a soft brush, a polishing cloth, neutral cream, a cake of saddle soap. Of course, you can elaborate the process with special polishes. But in any case, any attentions will be rewarded by your shoes' responsive gleam and longevity.

Don't forget the shoe-trees—they're firm, but kind with leather. Shoes to take a shine to: navy-blue calfskin moccasins. A Customcraft shoe at Burdine's, Miami

Tan calfskin Oxfords designed by Seymour Troy for J. & J. Slater. When you've taken them off, give them a going-over with Shinola saddle soap

A last-minute rub-up makes a russet shoe glow like a polished apple. For loving care, unlined pumps of russet calfskin, with walking heels. Andrew Geller

If a snake gave his skin, you can save it—with a good neutral cream, rubbed with a buffer. Brown reptile pumps, a Rice-O'Neill shoe from the Stetson Shop

GLENN GREEN

THE SHOE FITS

THE First Commandment for buying shoes—on a wartime footing—is: Don't buy them, unless you really need them. And the Second is like unto it: Even if you do need them, don't buy them—until you've studied the shape of your foot, the structure of the shoe; until you know that they're mutually well-adjusted.

These days, you can't afford to buy shoes you'll promptly reject as unfit for active service. These days, you pick your shoes (from walking Oxfords to dancing slippers) primarily for comfort. You find attractive shoes—like the ones on this page—made on good lasts, moulded with nice attention to detail; you match them to your heel and arch, your toes. Because, in wartime, an old saw acquires new significance: *Only* if the shoe fits, put it on.

Beautifully plain, beautifully balanced—this shoe for dinner-and-dancing, built on a comfortable last. Of smooth black calfskin, with high heel, ankle-strap. About $17

For suits and dresses, a long-wearing pump with a soft-looking bow. Its rounded wall toe and low-ish heel are kind to the pleasure-walker. Of russet calfskin; about $15

An eminently ladylike shoe to wear with soft, ladylike suits—a pump of black faille and calfskin, designed to fit and flatter the difficult foot that's long and slim. About $15

BAKER

Toe walled and rounded, heel just comfortably low—a walking Oxford of russet calfskin, for the short-vamped foot. About $15

• All, Newton Elkin shoes. All at Lord and Taylor

Sunny suds-able fabrics

A sparkling collection—with the distinctive charm and superlative quality you've come to expect in McCutcheon fabrics. Many are the fine imported cottons and linens you love, others are from the top American houses. But quantities on some are limited so do make your selections as early as possible.

1. LIBERTY OF LONDON TANA LAWN. Exquisite colorings, enchanting patterns on a cool cotton lawn. 38 inches. Yd., **1.50**

2. DAVID AND JOHN ANDERSON GINGHAMS. Plaids, checks, and plain colors in this famous Scottish fabric. 36 inches. Yd., **1.25**

3. ENGLISH COTTON CHIFFON VOILE. New collection of exclusive prints for street and afternoon costumes. 36 inches wide. Yd., **1.25**

4. SWISS CLOQUE ORGANDY. Crisp, airy, crush-resistant organdy in delicate block-printed patterns. 45 inches wide. Yd., **1.25**

5. EVERFAST WOVEN CHAMBRAY. Large selection of smart plaids and novelty checks in this well-loved fabric. 36 inches wide. Yd., **95c**

6. WOVEN SEERSUCKER. Stripes, plaids, and checks on light or dark grounds. You needn't iron these. 36 inches wide. Yd., **75c, 85c** and **95c**

7. COPIES OF OLD-ENGLISH PRINTS, made in America. Quaint and charming designs on a fine cotton fabric. 36 inches wide. Yd., **75c**

8. LA CHINE MUSLIN. Cool, crisp cotton in sprightly new patterns for sports and afternoon. 36 inches wide. Yd., **58c**

9. PRINTED DIMITY. Dainty sheers in delightful designs for mother and daughter dresses. 36 in. Yd., **45c**

10. STOFFEL'S FAMOUS IRELIN. Crown Tested* spun rayon that looks like lovely linen. In 20 new colors. 36 inches. Yd., **78c**

11. TOOTAL TEBILIZED* LINEN. Famous crease-resistant finish on a linen of exceptional quality. Beautiful colors. 36 in. Yd., **2.50**

12. STEVENSON'S SHANKRUSH. Pure Irish linen, crease-resistant and washable. Wide choice of plain colors. 36 inches. Yd., **1.95**

13. BIRD'S EYE PIQUE. The beautiful heavy quality you love for suits and play clothes. In luscious colors. 36 inches wide. Yd., **1.25**

14. TOOTAL'S TOBRALCO. Brilliant new designs printed on a fine cotton haircord. Wonderful colorings. 36 inches wide. Yd., **1.25**

*Reg.U.S.Pat.Off.

Third Floor...Samples on request...please specify 1st and 2nd color choice

McCutcheon's

FIFTH AVE. AT 49th, NEW YORK • ALSO WHITE PLAINS

AN EASY LESSON IN FIGURES

WOMEN aren't always so smart about figures. They spend time and thought on buying a girdle, having it flawlessly fitted. Just as they're leaving the shop, they stop half a moment and buy a brassière—in the fine, but unfounded faith that it will be right. And the process just doesn't add up. Because women whose bust measurements are alike may be quite dissimilar in shape. Because a brassière that's good with a dress may be bad with a suit. Because a brassière skilfully made (like these, by Lily of France), fitted to you, and to the occasion, is a big factor in your total of beauty and health.

To wear with sheer dark dresses, a brassière of imported black net and lace, lined with net. Saks-Fifth Avenue

Invisible means of support—an evening bandeau of double cotton net. Low back, deep décolletage. Jay-Thorpe

In the French tradition, inserts of lace under the nylon net marquisette. Special control at the sides. Bonwit Teller

Cut for wide separation between the breasts, a lace-edged brassière of rayon satin. Adjustable back. Bonwit Teller

To minimize a large bust, to mould the diaphragm, a long-line brassière of imported Alençon lace. Altman

Delicately patterned lace; net-lined. Altman.

• All these brassières are Lilees, designed by Lily of France

VOGUE'S COVER GIRL

Susann Shaw, Top-flight Model, Chosen to Represent Vogue in Columbia's New Picture, "Cover Girl"

HORST

THE PRETTIEST SUSANN SHAW COVER

SUSANN SHAW is a blond paradox—she's just plain pretty. Vogue photographer, John Rawlings, says she's "angle perfect"; Vogue fashion editors know that her delicate colouring, her green eyes and reddish blond hair hold up under the strongest lights. In the studio lingo, "she doesn't wash out," and that's vital in taking the colour pictures that make Vogue covers.

Because she wanted a job, and because her husband, Ralph L. Foster, junior (now an aviation cadet), didn't want her tied down to office hours, he suggested that she "try modeling." Try was hardly the word for Susann; Harry Conover, of the model agency, took one look at her and knew that this girl was golden.

All that happened five years ago. Since then, there have been few issues of Vogue without at least one picture of Susann Shaw. And now she's been picked to appear as Vogue's cover girl in Columbia Pictures' new film, "Cover Girl."

RAWLINGS

POSED TO LOOK LIKE LADY HAMILTON

WARNER'S LE GANT* STA-UP-TOP*

Waistline Comfort

The patented band softly hugs and comfortably slims the waist. A Sta-Up-Top girdle gives the comfortable control for which all Le Gants are famous.

$8.50 to $35.00

The Warner Bros. Company
200 Madison Avenue, New York, N.Y.
In Canada: Parisian Corset Mfg. Co., Ltd., Quebec

*Reg. U. S. Pat. Off.
Pat. No. 2,136,742

What did *you* do today . . . for Freedom?

Today, at the front, he died . . . Today, what did *you* do?
Next time you see a list of dead and wounded, ask yourself:
"What have *I* done today for freedom?
What can I do tomorrow that will *save* the lives of
men like this and help them win the war?"

To help you to do your share, the Government has organized the Citizens Service Corps as a part of local Defense Councils, with some war task or responsibility for every man, woman and child. Probably such a Corps is already at work in your community. If not, help to start one. A free booklet available through this magazine will tell you what to do and how to do it. Go into action today, and get the satisfaction of doing a needed war job well!

EVERY CIVILIAN A FIGHTER

CONTRIBUTED BY THE MAGAZINE PUBLISHERS OF AMERICA.

● In the white wines we growers have been shipping to market of late are some highly interesting, highly commendable qualities. We believe you'll enjoy them.

Your wine merchant has these white wines of ours now. Some are labeled in the traditional way — as Sauterne, Rhine Wine, Chablis or Chateau types. Others bear the names of the grape variety from which the wine was made — wines like Riesling, Sylvaner, Pinot Blanc, Folle Blanche, Semillon, and Sauvignon Blanc, each proud of its own distinctive bouquet and flavor.

As you know, such wines are best when served well chilled. Try one that way with luncheon, or with chicken or sea food at dinner. We wine growers believe you'll dine well. Wine Advisory Board, 85 Second Street, San Francisco, California.

WE COOK ON WEEK-ENDS

An ounce of invention is worth a pound of meat

By Grace Hegger Lewis

MEAT rationing, whatever form it takes, will be no hardship for this wartime couple. For we, my husband and I, have already worked out a formula. We no longer can afford a superior cook, we love beautiful food, we hate to see it wasted by inferior cooking, and so—we cook ourselves, and chiefly over the week-end.

Through the week, what with working late at the office, unexpected committee meetings and war work, there is prohibition on elaborate dinner preparations. But we refuse to eat scrappily, to eat by grace and grease of frying-pan, so we do our important, long-time cooking over the week-end. It doesn't ruin our precious day of rest. Doctors say a change of occupation is a rest; and anyhow we think cooking is fun.

Profitable week-end cooking must be preceded by profitable week-end buying. Watch for specials, which frequently come on Friday. Study meat charts so as not to be pushed about by your butcher. But also make friends with him, indeed with several of him, with the straw-hatted aristocracy among the independents and the bareheads of the chain stores, for ceiling prices vary, and so do butcher's favours. Don't be above haggling with vegetable men, and, if your town is large enough, shop around. Cease telephone shopping—instead, cash-and-carry.

It would be profitable, rations permitting, for us two to buy ten pounds of beef at a time. For only *two* people? And what about the rationing of two-and-one-half pounds of meat a week per person? Well, we plan to make these ten pounds last for two weeks, plus unrationed poultry, fish, sausages, and "innards"—liver, sweetbreads, tongue, kidneys, brains, and hearts. Of course, there must be several meatless days, voluntary or otherwise. Actually, on American Meat Institute authority, two-and-one-half pounds per week per person is only slightly less than the average per capita meat consumption for the last year, the average serving of meat on consumer and restaurant tables throughout the country varying between three and four ounces.

Aged in Your Own Ice-Box... a Prescription for Tenderer Meat

Because meat reserves in the warehouses are rapidly being used up to supply the Armed Forces, there is less time now to age meat, and already complaints are being made about toughness. Therefore, our debated ten pounds of beef will do a little additional aging in our own ice-box.

When purchasing these three ribs of beef (prime and well-hung, if you can get it), the end rib portion is sawed through by the butcher and reserved to be cooked separately in the following way: After it has been baked to tenderness, strain off the grease for glycerine-to-be, and place the bones in a casserole. Pour over them your pet barbecue sauce, cover, and bake in the oven for twenty minutes. For a steak, cut off one thick rib from the original ten pounds, cover it with dry mustard on both sides to seal the juices, and put in the ice-box until wanted. The remaining two ribs are for roasting.

That rib end when left attached to the standing roast is apt to be too fat, rather coarse, and decidedly unpalatable when cold. But as barbecued bones, it becomes a Texas delight. A good steak bought separately is at least ten or fifteen cents a pound higher than when cut off the roast. So here are three hot meals of different taste, with a fourth meal—or more—of cold meat left over.

Right now I'd like to commit a hamburger heresy. I think this national weakness, plain, fancily seasoned, or mixed with milk and breadcrumbs, is much overrated. It is likely to be on the tasteless side, and it may be the grinding which does it. So we tried buying a pound of top round steak, and grinding at home three-quarters of it only once, then cutting the remaining quarter into tiny pieces with a sharp knife. This mixture seems infinitely more juicy. Another trick used by one of those super-Hamburger restaurants is to combine beef heart with round steak, incidentally complying with rationing rules.

Veal Like a Woman "Must Be Beaten Regularly Like a Gong"

Veal cutlets, as such, are rather extravagant, but, if you buy eight pounds of veal rump or leg, you can have breaded cutlets, scallops Marsala, and a roast, the last stuffed and larded with long strips of bacon and dill pickle. The bones, duly cracked, are used for stock, necessary in so much good cooking. Your kitchen drawer should contain a wooden mallet, required to beat thin the pieces of veal (placed between waxed paper) for *escallopine* and cutlets, also to tenderize cheaper cuts.

A whole loin of pork provides several chops, a roast, and the separated tenderloin. Don't let the butcher remove the backbone of the loin, but ask him to separate it a trifle from the tenderloin, which you later remove. When roasting, fill the space left by the tenderloin with sliced onion and seasoning, tie the bone to the meat with string, and sprinkle the roast with cinnamon. For the accompanying apple sauce, try putting curls of lemon peel in the sauce, then leaving it in the ice-box overnight.

Buy three-quarters of a ham with a short butt and as much roundness above the butt as possible. Have the butcher cut a thick slice off it to be baked with sliced apples or pineapple, or just broiled with a raisin sauce. Served with creamed spinach, we have a meal quickly prepared. Bake the rest of the ham and, after serving it hot, use it for the savoury meat touch to many egg dishes. For instance, place at bottom of a ramekin a layer of chopped ham, drop an egg on top, add some sweet or sour cream, pepper and paprika, and bake for five minutes in a hot oven. One of these each for breakfast; two ramekins apiece make a quick dinner.

Take a (Continued on page 90)

CRESTA BLANCA
the crest of quality since 1890
WINES

serve the best ...for little more!

For 50 years Cresta Blanca "bottle-ripe" California wines have been emblems of taste enjoyment. From this great Cresta Blanca family of medal winning wines, choose your:

California white wines
Cresta Blanca Sauterne (fairly sweet)
Cresta Blanca Haut Sauterne (full, sweet)
Cresta Blanca Chateau (rich, mellow)
Cresta Blanca Riesling (superior-dry)
Cresta Blanca Chablis (crisp and dry)

California red wines
Cresta Blanca Claret Superior (med.-bodied)
Cresta Blanca Burgundy (robust)

California sweet wines
Cresta Blanca Sherry (medium-dry, nutty)
Cresta Blanca Port (ruby)

tune in! *Schenley's "Cresta Blanca Wine Carnival" with Morton Gould's Orchestra. Your Mutual station every week.*

Schenley PRODUCT *California Wines, Cresta Blanca Wine Co., Inc., Livermore, Cal.*

Dress Parade Manicure

★

Peggy Sage has worked out a new DRESS PARADE MANICURE that is calculated to stand up through long hours of war work and last to register loveliness on your short, precious "hours off."

It's the most complete, most wonderful manicure in town. It costs a dollar, but your war-busy hands deserve it.

When you are in New York, call Miss Sage and make an appointment for your first Dress Parade Manicure.

Peggy Sage Salon

50 EAST 57th STREET

"WHAT DO YOU KNOW ABOUT WOMEN?"

(Continued from page 35)

a Queen in a deck of cards. Who?

30. Who made a triangle out of the Round Table?
31. Who was "The Old Buddha"?
32. Who was the "Great Emancipator's" first love?
33. Whose poet accompanied her through visions of hell and heaven, although he had a meek little wife at home?
34. Who was the original "Peter Pan"?
35. Whose husband willed her his "secondbest bed"?
36. Who invented crinoline, and why?
37. What great actress slept in a coffin?
38. Who was the "Witch of Wall Street"?
39. Well, then, who is the "Old Lady of Threadneedle Street"?
40. Who was the "Polish Rose"?
41. Whose confession might read, "From Circus Dancer to Empress of Byzantium?"
42. Who was the "Jersey Lily?"
43. Who destroyed her enemies by flooding a banquet hall with the waters of the Nile?
44. What Roman Empress' name has become a synonym for promiscuous women?
45. Who was used as a political pawn by her father and brother, and has the reputation for being the world's outstanding poisoner?
46. Who was Carmen Sylva?
47. She said, "How do I love thee?" and took the spaniel, Flush, with her when she eloped with a poet. She was?
48. What ex-milliner and King's mistress cried, "To my aid—to my aid!" as she neared the guillotine—but nobody came?
49. "Time will not wither her, nor custom stale her infinite variety." Who?
50. Who was willed the crown of England, proclaimed Queen, but never officially ascended the throne?

R. STEWART SCHENLEY

DON'T CHEAT! BUT HERE ARE THE ANSWERS—

"WHAT DO YOU KNOW ABOUT WOMEN?"

These names match the questions on page 35 and above. How much did you know about women?

1. Marie Antoinette
2. Nero's Poppæa and Ziegfeld's Anna Held
3. Lucrece
4. The Biblical Ruth
5. Catherine of Russia
6. Lilith
7. Queen Elizabeth
8. Anne Boleyn
9. Lola Montez—mistress of Leopold of Bavaria
10. Dido
11. Madame de Pompadour
12. Martha Washington
13. Semiramis, Queen of Assyria, c. 800 B.C.
14. Mary Shelley, daughter of the early feminist, Mary Wollstonecraft Godwin, wife of Percy Shelley, herself the author of *Frankenstein*
15. Gertrude Stein
16. Empress Josephine
17. Theodosia Burr Alston, daughter of Aaron Burr
18. Carrie Nation
19. Anne Isabella Milbanke
20. Queen Christina of Sweden
21. Acte
22. Nell Gwynne, mistress of Charles II. of England
23. Madame Schumann-Heink
24. Mary, Queen of Scots
25. Ninon de Lenclos
26. Mumtaz Mahal, for whom the Taj Mahal was built
27. Anne, Charlotte, and Emily Brontë
28. Louise de la Vallière, mistress of Louis XIV.
29. Caroline of England
30. Guinevere
31. Tzu Hsi, Dowager Empress of China
32. Ann Rutledge
33. Dante's Beatrice
34. Maude Adams
35. Anne Hathaway Shakespeare
36. Empress Eugénie, to disguise her pregnancy
37. Sarah Bernhardt
38. Hetty Green
39. The Bank of England
40. Countess Maria Walewska
41. Theodora, wife of Justinian the Great
42. Lily Langtry
43. Nitocris of Egypt
44. Messalina
45. Lucrezia Borgia
46. Penname of Elizabeth, Queen of Roumania
47. Elizabeth Barrett Browning
48. Madame Du Barry
49. Cleopatra
50. Lady Jane Grey

J. Bavet

THE BRANDY OF CHARACTER

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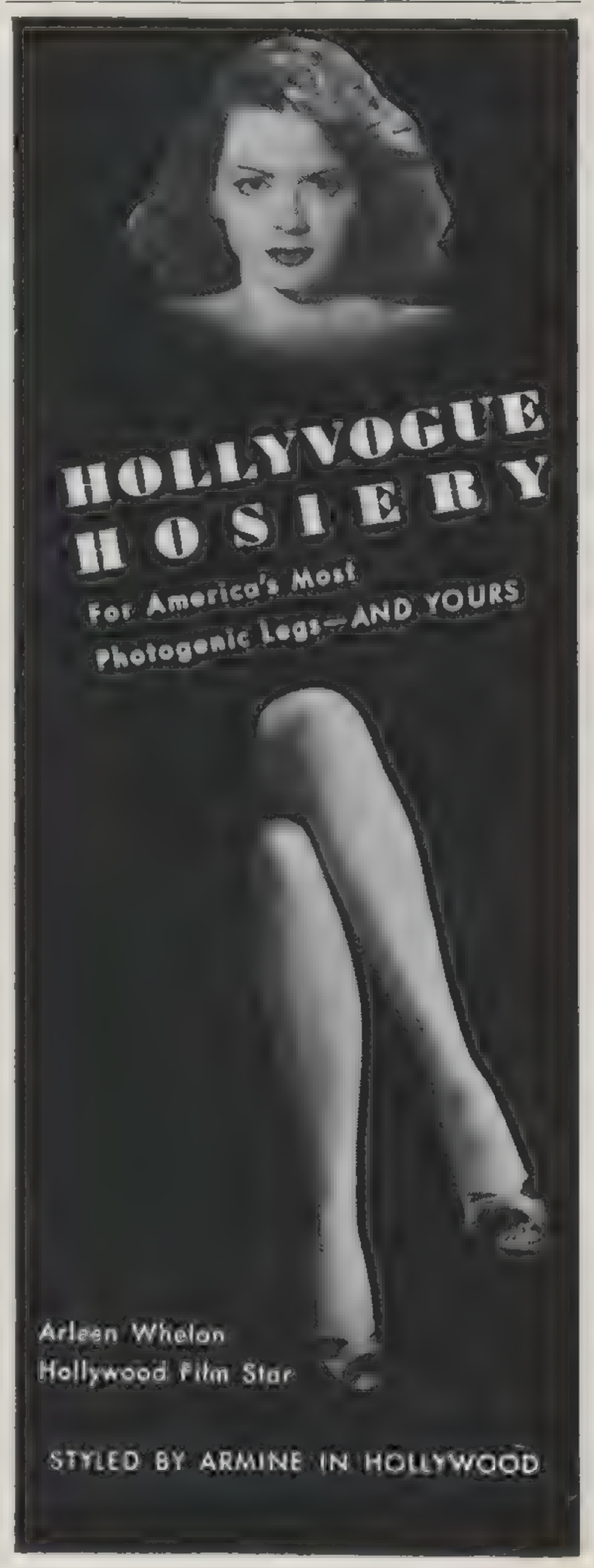

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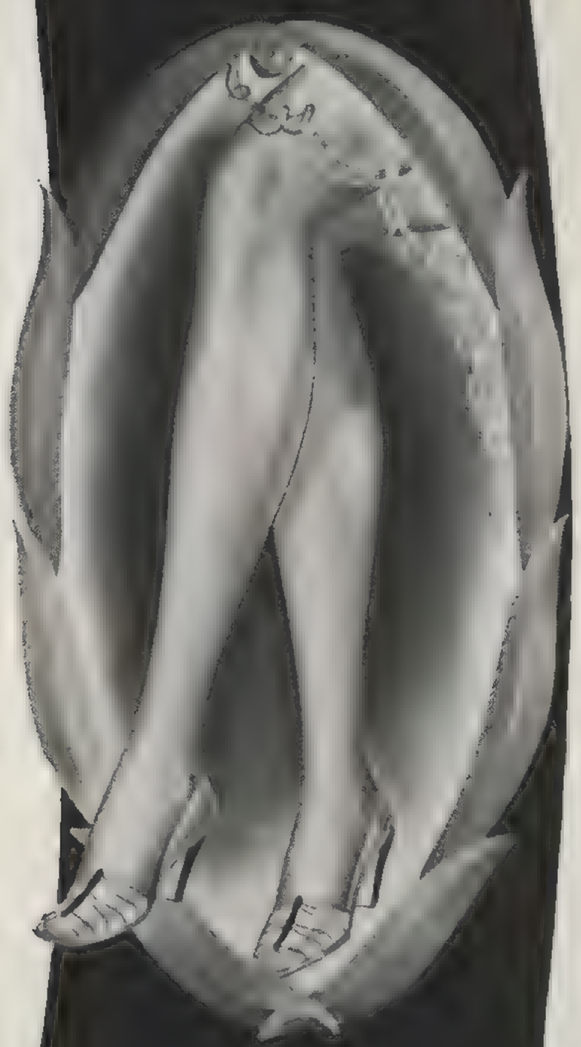

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READING, PA.

THREE DAYS' LEAVE IN NEW YORK

By Iain Wilson, Leading Naval Airman, R.N.

[EDITOR'S NOTE: *Iain Wilson is full of congenial contradictions. He is a philosopher who likes jazz, a Scotsman who ended his leave in New York by being blithely broke. He has lived in the Scottish Highlands, and attended the University of Glasgow, writing for newspapers on the side. Straight after acquiring his Master's Degree in Philosophy, he joined the Royal Navy.*]

MONDAY: Arrived, noting with usual alacrity that the buildings are very tall, and, after a little walking and listening, that just as much can be said about "the people" as can be said about "the people" at home; viz., nothing. Tried for a few minutes to be cynical, or at least casual, about the magnificence of everything architectural, but it was hopeless.

Within one hour of arrival met three fellow Scotsmen (now Americans), all of whom seemed highly delighted just to hear me say names like Edinburgh, Princes Street, Sauchiehall Street, Dundee, Loch Torridon, Inverness, and one of whom had been born about two miles away from my home. (We had learned to swim in the same loch, and had guddled trout in the same burn-water. We were very delighted indeed with one another.)

Also, in the course of the next two hours, made the acquaintance of some thirty other citizens who were all kind to me or friendly in one way or another. Was asked five times to say "och aye," an expression which normally I never use except in moments of high emotion. Walked around generally for a long time, taking pleasure in the fact that the streets were lit. Indeed was really amazed to find how much wonder and delight, as well as a certain nostalgia, I experienced in this simple situation. Search-lights in the clear sky were beautiful, in the same old mathematical sort of way, without seeming at all ominous, at least to my mind. I hope they never become so.

Ate about five times in the course of the evening, filled with admiration for the shops which managed miraculously to possess such things as oranges, apples, chocolate, steak, and eggs in such enormous quantities.

Finished the evening as was, I supposed, appropriate, in a night-club. Gathered that it was an unassuming sort of a place, because I was charged little more than a dollar for a meal. Listened for a good many hours to the most divine jazz I ever experienced, realizing that I might know more about it than most of the other patrons, who seemed apathetic. (In fact, I began to fancy myself as something of a connoisseur, because I used to collect records and to be full of phrases on the subject.) Emerged about four o'clock, realizing that one dollar in real money is five shillings in equally real money, which wasn't so good. Supposed, however, that the place was still very unassuming.

Went to bed finally, not before time, having bought myself two more apples. (But, imagine a fruit shop open at four in the morning.) Ate myself to sleep over the first apple. Last question in my mind was whether the old story of a man needing only half the amount of sleep in New York that he needed elsewhere....

Tuesday...was true. Well, it wasn't. Two o'clock found me (in my innocence, amazed) eating breakfast. How I love cornflakes, which I hadn't seen for two years.

When I got out finally it was coming on for evening. Set course for the nearest gramophone shop, established myself there, and was at home. (It is one of my favourite hobbies to go into gramophone shops and listen to three or four sets of records whenever I have enough money to buy one set.) On this occasion, I listened to two of the fashionable Shostakovich symphonies, the Ninth of Schubert, and a new recording of the Grieg Piano Concerto, wanting very much to buy all of them. As it happened, I had the Grieg already on old records at home, and the symphonies were too expensive. So was the Heifetz recording of the Tschaikowsky Violin Concerto, which I bought eventually, but I bought it anyhow.

Every time I come out of a gramophone shop with a new album I get the same thrill. I rush to wherever my home happens to be, even if it's only a kit-bag or a locker, and sit down to examine what I've acquired. Beautiful new, shining music...it really is wonderful. And so it was on this occasion. As I walked along Fifth Avenue, it rained hard, so I had to run—but that was good fun, too. Stopped for shelter at the Civilian Defense Recreational Center on Park Avenue, and almost before I knew it was presented with a free ticket for the Philadelphia Orchestra concert that evening.

Having eaten and having fondled my new records, both at some length, and lovingly, made my way to Carnegie Hall, where I was shown to a very good seat. That really is a most wonderful orchestra, and a wonderful little man they have as conductor. It was an all-Wagner program, with Helen Traubel singing, and for the first time in my life (Continued on page 89)

WOMEN AND MONEY IN WARTIME

In March 1 Vogue, Sylvia F. Porter, financial genius of the New York Evening Post, analyses your taxes, discusses post-war insurance, and helps unravel the complex financial picture.

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		9674	.75

THREE DAYS' LEAVE

(Continued from page 88)

I was made to realize that my inability to appreciate Wagner is not a final state of mind, but only temporary, and at that extremely regrettable.

A truly moving experience. I don't know whether the orchestra always plays like that—they often do on records, I know, but, if so, you are lucky people. I hope Mr. Ormandy will forgive me for saying that, as he took the applause after the music, he looked exactly as I must have looked when I was a very wee laddie after doing my party piece, which as I remember was "Over the Sea to Skye."

Anyhow, I hope he will accept my thanks for two hours of very rich musical experience. After that, I went to bed at a respectable hour.

Wednesday: This morning it was Rockefeller Center which took my breath away. (I'm sorry to be such a rustic, but these things really happen to people who are seeing the city for the first time.) I was very glad to get a clear idea from the Observation Roof of just how the city is laid out. I always like to see things as a whole.

Wonderful buildings and deep carpet, elevators that climb like Spitfires, proud murals with proud words. People skating in the sunshine. (Outdoor skating for us at home, even in peacetime, is a rare luxury, which, with luck, we used to experience about three days a year, after much anxious watching of the potential ice, and prayer that it wouldn't rain. It usually did.) All that was fine to see in the sunshine of a clear morning. I hope my photographs turn out as well as they were intended to.

At home in the Highlands, I used to dislike, as was the fashion, those tourists who rolled through our glens, picnicked beside our burns, tramped over our heather, shot our grouse, and photographed or fished our lochs. I think I understand them better now after standing with my mouth open in front of all these things in New York.

In the evening, I went again to the Recreational Center, where I was promptly given a ticket for a party. With new confidence in my sense of direction and admiration for the simple reasonableness of the street system, I got myself to the party.

American girls scare me near to death. The party was my first real experience with them, but, honestly, I was frightened. They're so damned efficient—I mean, they all seem to be beautiful or, if not that, at least very pretty, and they all know exactly how to behave on such occasions as parties. They know what to say, exactly, and when to say it, when to smile, the right questions to ask. Myself—well, I can answer the questions well enough. It's quite easy to say the truth when one is asked how one likes New York, or whether one is British, or what part of Scotland one comes from. But I'm damned if I know what things to ask in return. The result was that my encounters on this occasion must have sounded like a newspaper interview or one of your quiz programs.

I like, however, to listen to anyone talking about things which really interest them, (Continued on page 90)

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WE COOK ON WEEK-ENDS

(Continued from page 85)

longish view on stews and vegetables, cooking sufficient quantities to allow for reheating or making into salads. Have you discovered peanut oil for salads? With the price of olive-oil going up, we mix olive with inexpensive peanut oil, half and half. The latter, which is clear and tasteless, is wonderful for frying and costs about $2.25 a gallon.

Not being sweet-toothed, we eat mostly fruits—fresh and cooked—and cheese for dessert. Over the week-end, the most abundant fruit of the moment we bake in a covered glass dish with orange and lemon slices, brown sugar or honey, or both, and a cupful of water to three pounds of fruit. For pears, we mix red wine with the water. Before putting in the oven, bring the fruit to a boil by placing the dish on an asbestos mat over the open flame. Serve fruits very cold, topped with sour cream, which we also use constantly in sauces as a thickener instead of flour.

Week-end Entertaining

Week-ends in cities, at any season of the year, can be black loneliness for those who live alone, especially for women. So it is on week-ends that we do our entertaining. With that aforementioned roast, it is as easy to cook for four or six as for two. We have rarely more than two courses. With the meat or poultry are vegetables and salad, served at the same time, and then a dessert. In winter, often a hearty onion soup or fish chowder, followed by a vegetable salad and dessert.

Out Comes the Royal Crown Derby

These are no card-table dinner-parties. Whether for two or four guests, the long English oak table is set with lace or linen, two crystal girandoles with white candles; usually for centrepiece, a shining silver bowl filled with an economical collection of lovely, white, very artificial fruit, and my precious Royal Crown Derby service plates.

There are Belgian wine-glasses into which are poured brands under $1.50 a bottle: Spanish and Portuguese, white or red, and certain excellent wines from North and South America. (Incidentally, don't neglect wine cookery to enliven the cheaper cuts of meat.) In a smaller room, between kitchen and living-room (we have no dining-room), is a card-table on which sit dessert plates, extra silver, coffee service, and whatever is needed for the second course. With a coordination that comes from practice, dinner is served with ease and dignity.

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ANGELUS LIPSTICK-ROUGE-FACE POUDRE-CREMES

THREE DAYS' LEAVE IN NEW YORK

(Continued from page 89)

and, if I happen to know anything about the subject, I find it simple enough to say so. Or I can tell a girl, provided it's true and given the right circumstances, sometimes (you'd be surprised) quite lyrically, that she is beautiful or kind, or can sing well, or that I'm in love with her, which happens frequently. On this occasion, the latter situation didn't arise, and, as I say, I was too scared to say anything about the others. Maybe it's because I'm inherently the masterful type, and I get frightened when a girl shows signs of doing anything other than just listening to me.

I came home immensely admiring, but having been very silent during the evening. Unfortunately, I can't dance—or at least have never danced to any music other than that of the bagpipes. (Of course, I'm an oddity at home in that respect. Most of us dance exactly the same steps you use here.)

The pipes, however, encourage jitterbugging, of a very different kind to that I'd like to have performed at the party, so that didn't help. Anyhow, it was interesting.

Thursday: This is Thursday. I'll go on with this if you want me to, but it might not be so interesting because I'm dangerously near to being broke.....

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On the hat-shelf of Mrs. Anthony J. Drexel Biddle, Lilly Daché turbans, feathered toques, an air-raid helmet, a battered country hat, and a Red Cross helmet line up and reflect Mrs. Biddle's kinetic life as it's chronicled in the March 1 issue of Vogue.

MARCH 1 VOGUE. At Your Newsstand February 26

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